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ABSTRACT

GRADES OR AGES: Elementary grades. SUBJECT MATTER: Art. ORGANIZATION AND PHYSICAL APPEARANCE: The guide is divided into six main sections: 1) Philosophy; 2) Administration of the Elementary Art Education Program; 3) Insights into Planning Your Art Education Program; 4) Readiness Approach to Art Education Programming; 5) Art Elements; and 6) Art and Communications Media Education. It is offset printed and spiral-bound with a soft cover. OBJECTIVES AND ACTIVITIES: A theory of art education and related objectives are outlined in sections 1 and 3. The basic philosophy is one of readiness for certain levels of art experiences. A list of readiness levels and related implications for art education are given in section 4. Section 5 lists general activities in different categories of art experiences according to readiness level. INSTRUCTIONAL MATERIALS: Section 6 contains a list of books and an extensive categorized list of audiovisual materials. STUDENT ASSESSMENT: No provision. (RT)

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INSIGHTS into ELEMENTARY ART EDUCATION

FOR TEACHERS OF ART

NEW JERSEY ART EDUCATION ASSOCIATION

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FOREWARD

Henry James observed that "it is art that makes life." Since man first learned to scratch symbols on the walls of caves, artistic creativity has served to enrich and expand the human experience. Nor has the onrush of technology changed man's need for artistic fulfillment. Today, more than ever, we need art to blunt the cutting edge of change and to carry us above the deadening influences of mechanization.

And as man needs the stabilizing, humanizing force of artistic creation, so do his children; as the present generation has learned to endure the weight of technology, so also will the next generation.

Our children need varied experiences and challenges in order to become truly educated, and art education can provide many such experiences. Art can give the child insights into his own sensory, emotional and humanistic qualities and can broaden his areas of expression in all aspects of his school experience.

Art Education should be a vital aid in the development of learning skills, and as such it should be treated as an equal part of the elementary school curriculum. This book provides guidelines for planning and implementing sequential art offerings. It can be a valuable tool in placing art education in its true perspective.

CARL L. MARBURGER
COMMISSIONER OF EDUCATION

PREFACE

This publication has been prepared by a committee of the New Jersey Art Education Association for the use of art teachers responsible for elementary art education in the State of New Jersey. Its sole purpose is to help strengthen the art program in the elementary school. This publication provides resource material and insights into the total scope and sequence of art education, which will aid the elementary art teacher to design his own art curriculum to meet the unique needs of his pupils and his community.

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Angel E. Shectman
Committee Chairman

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SECTION I

PHILOSOPHY

In art education, a working philosophy is founded upon the contributions of many disciplines and is built from ideas gained from artists, scholars, experimentalists and a vast number of active and thoughtful art teachers. From these sources, a common core of propositions has become basic to professional theory and practice.

The following assumes that all educational planning considers:

- society and its needs
- the special subject and its educational potentialities
- the individual learner in relation to the special field
- the role of the art teacher

ART EDUCATION AND SOCIETY

In our democracy, human progress is a social process depending on mutual perceptions and values. Agreement on cultural values and aspirations presupposes individual fulfillment. This dual goal becomes more problematic as our society expands, segments, specializes and mechanizes. As our potentials increase and culture changes, the choice leading to better living is made by men who fully sense the values and faults in present living and who recognize the great gaps between what is and what might be. To close these gaps and to improve the quality of living, an aesthetic education for all is essential.

An aesthetic education in New Jersey might confront the extremes of social needs in cities, suburbs, and rural districts. The natural and man-made environment in our state urgently requires conservation and redesign. Our children need cultural enrichment and personal means of expression. They need sensory stimulus and aesthetic organization. They deserve every possible aid to gain confidence in their own ability to create, to imagine, to plan and to produce.

We educate for unknown problems and for unprecedented possibilities. Those who look forward to a more complete humanity tomorrow must develop to the fullest the children of today. In the school, the HUMANITIES are crucial to this requirement and ART EDUCATION IS THE CORE OF THE HUMANITIES.

ART AS EDUCATION

As PERSONAL EXPRESSION, art is a basic natural activity in all children and all cultures. The values of art involvement are the right of every child and are essential to a healthy society.

As CREATIVITY, art enables man to surpass the machine, to reassert his complete, unrivaled human individuality. Most of us are born with creative potential; the development of this potential must begin early in childhood and continue throughout life.

As A WAY OF KNOWING, art grows from perceptions of quantities, relations, patterns, decision making and classifications. This mode of knowledge is essential throughout life as a base of all concepts and operational thinking.

As DESIGN, art symbolizes the emotional and rational unities, the permanence, the change and the aspirations of the culture. Aesthetic excellence in design is the key to quality in living; it begins in the child with the natural urge to plan, to construct and to decorate. Art education should guide this individual urge toward social realizations; ultimately, the whole society shapes our environment.

As COMMUNICATION, art links men where spoken and written language and mathematics fail. The art image has existential force; its impact is immediate, enduring, organic, nonsemantic and universal.

As A MODE OF INTEGRATION, art combines and balances the emotional, the real and the imaginary, the intuitive, the rational, the impulsive and the controlled.

As A DISCIPLINE, art is a supremely important goal of education. It is the discipline of the tool and material, of construction and production within and beyond the confines of a predetermined goal. Disciplines become thoughtful because these disciplines are inherent in the art process and they become self-imposed by the child. Art is also a discipline of the senses in their intuitive perception and ordering of form, of harmony, proportion and the wholeness and integrity of experience.

ART AND THE CHILD

EACH PERSON IS UNIQUE, with his own creative potential, his own precepts, images and constructs, his own experience, and his particular path of development. For the younger child, the stimulus to art is his life, his home, his neighborhood and school. His art is naturally independent of adult conventions. With maturity, his scope is enlarged, but constrictive pressures increase. To ensure that growth strengthens individuality, art should continue to give form

to the depths of all his experience, thoughts and feelings. By a blend of empathy, suggestion and instruction, each individual can be guided to discover his personal forms, media and technique.

CHILDREN ARE ALIKE IN SOME DEGREE. Research equips the teacher with generally valid profiles and developmental patterns. The child's personal pattern of growth--intellectual, emotional, social, perceptual, physical, aesthetic, creative--will determine his art. Therefore, motivation and evaluation should be, within practicality, individual, continuous and multi-factored. In addition, the ATYPICAL child--the gifted and the handicapped (socially, emotionally, physically, mentally)--deserves the special attention, particularly where art has extraordinary potency.

ART AND THE TEACHER

The ART TEACHER, as a specialist, is responsible for art in the curriculum, provides a direction toward perception, skills and knowledge, brings understanding of the dynamics of creativity and development in art, and represents a sensitive, aesthetically enriched mode of life. This role requires understanding of and commitment to the TOTAL CURRICULUM.

The CLASSROOM TEACHER, nurturing intimacy for each child, provides understanding and ensures that the continuing art activity, permeates the life of learning in the school. This role requires understanding of and commitment to the aims and the nature of art education.

Each child, in every art activity, deserves the parallel support of the classroom teacher and the art specialist.

ART AS CURRICULUM

Throughout school life, in all learning areas, the arts are engaged to educate through all the senses. Reciprocally, the visual arts stimulate and image the total sensory life. Nevertheless, art has structure, within a broad dominion, a vast history, a varied technology, and a developed pedology. The STRUCTURE of art incorporates its history in many cultures, media, techniques, and creative strategies. At the center is the structure of art principles (unity, variety, balance, contrast, etc.) and art elements (color, texture, line, form, mass and movement). Art structure can be taught in any period of childhood development, using any personal approach that is honest.

ART EDUCATION, TO DEVELOP CUMULATIVE LEARNINGS, GUIDES THE DISCOVERY OF ART STRUCTURE AT PROGRESSIVE LEVELS, ACCORDING TO INDIVIDUAL READINESS. But structure and techniques are understood as the servants of personal expression and appreciation, not as ends in themselves. QUALITY in art education requires DEVELOPMENTAL PLANNING, not simply quantity of activity. Breadth of experience with many media can provide the basis for deep involvement in a chosen medium, which is essential to real quality in creative experience and understanding of art.

Curriculum planning understands that learning in art may be both deliberate and spontaneous. Plans remain flexible in recognition of the integrity and indeterminacy of learning experience and individual expression. Art curriculum planning should be led by qualified art teachers with the cooperation of all who are directly responsible for its implementation. As a flexible framework, the curriculum provides for the participation of students in planning their art education. In addition, a series of in-service workshops will spread the desire among the entire staff to augment this art curriculum and make it a living segment of the entire school.

Art education, precisely because it is inherently pervasive and personal is naturally ready to join such contemporary curriculum trends as individual programming, the "ungraded" school, interdisciplinary learning and team teaching.

In summary, art expands literacy and value training. Once, speaking, reading and writing comprised the main goal in literacy education of every man. Today, that definition is wholely inadequate. Literacy involves all modes of communication, verbal as well as non-verbal forms. Access to art experiences is every man's right; art is not only good for the upper classes.

In using sensory modes, in developing these sensory skills, particularly perception, more information is fed to the brain and it follows that more "brain power" results; hence, there is more literacy.

Involvement and decision making is concomitant with art expression. Art expression cannot be passive. It <u>is</u> participation and commitment. There are many right answers, many correct decisions. Here is value training. Learning of human values in art can come through aesthetic experiences; through looking at art as a cultural index of time and through the doing of art as it powerfully can express moods and modes.

Vital experiences involving perception, acceptance of the other child's work, expression, communication, emotion, should be at the heart of education. They are basic needs for human development - and art is foundational.

SECTION II
ADMINISTRATION OF THE ELEMENTARY ART EDUCATION PROGRAM

The effectiveness of the elementary art education program is directly related to the environment within which the program operates. The school administration should provide trained and experienced teachers, sufficient time, adequate facilities, instructional aids, and quality equipment and materials. In addition, the art educational environment must be adaptable to rapidly changing conditions within the total school program.

In providing art instruction in the elementary school, it is first necessary to study the needs of the school and the school system (teachers, children, community) and the resources available (school budget, the abilities of the personnel available, and the physical potential of each school). The success of the chosen method lies in correct and intelligent implementation.

This section is provided as administrative guidelines for your art education program.

METHODS OF PROVIDING ELEMENTARY ART INSTRUCTION BY ART SPECIALISTS

The development of the variety of methods of providing art instruction in the elementary school is due to the diversity of art programs throughout the state; community size; differences in budget, available personnel, school space, and educational philosophy; and many other contributing factors. To avoid confusion and conflict over the meaning of the various titles given to the different methods of providing art instruction, a brief description of these methods will be given with the most common title applied to each practice.

ART DIRECTOR AND SUPERVISOR

In large school systems, the director is the master planner of the total art program. He usually does not teach, has numerous administrative duties, and has assumed responsibility for the individuals who do teach art. The director usually employs a staff of supervisors. He is the link between elementary and secondary curriculum. In smaller school systems, the art supervisor performs all the major functions ascribed to the art director, but in addition, has frequent and direct contacts with principals, with art teachers in secondary schools, and with elementary teachers. It is not unusual to find two people employed as art supervisors (or coordinators) in one school system. Usually one of these persons will devote his time to elementary art education and the other to secondary art. Good communication between the elementary and secondary art consultants will provide a way to correlate the two programs. Some of the most pertinent functions of the art supervisor are: public relations and communications; curri-

staff members; assisting in hiring and evaluating art teachers; in-service workshops; business and facilities management; and keeping all staff members and the community informed of current art trends.

ELEMENTARY ART TEACHER

The elementary art teacher is the art specialist who teaches art to elementary children within the framework of the school system. He works directly with the child, and plans lessons, exhibits and field trips with the approval of the elementary art coordinator or supervisor.

ART CONSULTANT

The art consultant is the elementary art specialist who does not teach children full-time, but also serves as a resource person, an assistant, and a counselor.

ADMINISTRATION

At the local level, the curriculum specialist, principal, superintendent, business manager, and director of personnel play important parts in the development and implementation of the school art program. School administrators can contribute to the quality and growth of the art program through awareness of: (1) the characteristics of a quality art program; (2) the contribution that the visual arts can make to the educational program as well as to society at large; (3) the relationship of art to other disciplines in the school curriculum; and (4) assisting the art person to communicate an awareness of art education to the board of education, civic and school oriented groups. The school administrator also supports the art program by: (1) providing an adequate number of art teachers; (2) scheduling art as a regular part of the total program; (3) controlling student-teacher ratios in art classes; (4) providing time and space for in-service education of art teachers; (5) maintaining facilities for an effective art program; (6) securing opportunities for utilizing community resources; and (7) encouraging art teachers to take an active part in local, state, and national professional art education associations.

A qualitative art program needs good leadership and cooperation. The administration must be interested in the elementary art education program, must be anxious for it to succeed, and should show such an attitude by their leadership and cooperation. It is also important that they be aware of the responsibilities of the art teacher and provide a schedule which will enable him to meet these responsibilities. It is also important for the administrator to hire qualified individuals to do the job and to aid these persons to grow in instructional ability. The staff must be aware of the type of education approach used by the art teacher and must

be willing to cooperate with the art teacher in planning and development of the art program.

THE ELEMENTARY CLASSROOM TEACHER

The classroom teacher must be motivated to continue art activities with her class beyond those actually taught by the art teacher. The classroom teacher is in a position to play an exceedingly important role in the development of a meaningful art experience for the elementary school child. Art can be a catalyst that makes nearly every other subject pertinent and vital when it is entered into in the spirit of freedom and experimentation.

The needs and abilities of each individual child are best known to the classroom teacher. In order that each child continues to grow there must be sufficient quantities of supplies present to support the art activities that must go beyond the limiting experiences of cut-paper and crayon. In order that the classroom teacher continues to expand in this direction a series of in-service workshops and/or college courses is recommended. At all times the art teacher should be available to consult with, support and encourage the art activities of the classroom teacher.

THE SUPERINTENDENT

- provides for adequate art facilities, equipment, and supplies
- permits art teachers to attend professional conferences and to participate in in-service programs
- recognizes the art teacher as a SPECIALIST in his field
- supports the art program as an integral part of the total school program
- provides incentive for continued study, travel, and observation of other art programs
- selects certified art teachers with the help of art director and/or supervisor
- provides appropriate funds for enrichment programs--community oriented or through the services of qualified people.

THE PRINCIPAL

- works with the art teacher to develop and improve the art program
- generates interest in the program by providing ample display areas, engages in student and PTA art-centered programs, and newspaper releases
- encourages schedule flexibility for longer art periods, field trips, environmental excursions, and other art related activities

- recognizes that art is a vast field and that competence only comes with continuous study and involvement; therefore, he provides classroom teachers with time to grow in art and art materials through in-service training initiated by the art teacher
- provides adequate storage space for art supplies and art projects
- schedules time for planning with classroom teacher, planning with the personnel of other special subject areas, holding parent conferences, planning curriculum, arranging displays, giving out special art supplies, organizing closets, and adequate time for preparation and clean-up

ALL ART TEACHERS SHOULD:

- be qualified art educators who meet state certification standards
- know and teach basic principles of art
- sustain continuous aesthetic and professional growth
- have a working program with aims and structure and a clearly stated philosophy
- stimulate and allow children to express themselves according to their level of maturity
- develop good interpersonal relations among administrators, teachers, and parents
- understand that others may not be experts in art and need information as to "why" we do certain things
- keep abreast of new professional materials and techniques, evaluating their worth to the art program
- act as a resource person, providing information and displays for administrators and teachers
- consider it his professional responsibility to participate in conferences, PTA programs, etc.
- carefully prepare and organize each lesson in advance for maximum use of each art period
- provide a wide variety of art media in each grade level with a structure that would allow for depth in the program as well
- provide for the selection and storage of childrens' art work for future exhibits
- keep the community informed of the art program through the news media, letters to parents, exhibits, etc.
- provide a tension-free atmosphere in his classroom and motivate according to the child's interests and needs
- aid children in planning, organizing and evaluating their art learning experiences
- consider it his professional responsibility to belong and participate actively in local, state and national art education organizations

THE TRAVELING ART TEACHER (BUILDING TO BUILDING) NEEDS:

- adequate time for travel, as required
- a definite storage space for art materials
- proper means for transporting art materials to the classroom
- to acquire an understanding of the limitations of a "moving" art program
- to seek the co-operation of the classroom teacher. Art should be a team effort
- to make the administration aware of the limitations inherent with travelling

THE MOBILE ART TEACHER (WITHIN A BUILDING) SHOULD:

- have a workable method of bringing art materials to each class
- have a schedule which keeps grade levels together
- be allowed sufficient travel time between classes

THE ART TEACHER WHO HAS A CLASSROOM...
Has many advantages and the potential for a richer art program. There is:

- less waste of unused materials
- better display of art projects
- more time for the art period
- a controlled atmosphere for learning
- a facility for experimental projects that may be continued
- better use of visual aids--slides, prints, movies, film-strips, etc.
- extended art programs--clubs, individual projects, enrich-ment, etc.

TIME, SCHEDULING AND LOAD

Art should be an integral part of the total curriculum. The art teacher's contribution should not become the child's sole contact with the subject. The classroom teacher should be responsible for providing other types of art experiences beyond the regularly scheduled art teacher's time. It should be a cooperative effort that indicates a common understanding of sound philosophy.

The art teacher should have a flexible schedule that includes the broadening of the art program through field trips, experi-mental projects, lectures, visual experiences, etc.

Each child should receive a minimum of 60 - 100 minutes of regularly scheduled art instruction per week, conducted by a certified art teacher. In addition to regular instruction, time, space, and materials should be provided for supplemen-tary independent and individual art experiences in the regular classroom.

Every elementary art teacher should have at least one period per day for advanced planning and preparation of materials and displays.

Each art teacher should be responsible for 18 to 20 classrooms a week and 400 to 500 students per week, maximum.

SUPPLIES--MATERIALS--EQUIPMENT

The securing, storing, care and use of materials and equipment are part of the art teacher's instructional responsibility. Materials (interchangeable terms are media or supplies) is the word for consumable items such as paint, clay, wood. The word equipment, as a rule, is applied to non-consumable items; such as, easels, workbench, hammer. Generally speaking, equipment is procured by the administrator; nevertheless, the art teacher needs to know about this phase in order to make recommendations.

Although cost, quality, and quantity are important factors, materials are primarily selected on a best serve the child basis. Some considerations are the creative potential for challenging inventiveness or problem solving, adaptability to the developmental level of the child, and the ability to be utilized and stored.

PHYSICAL ASPECTS - ART ROOM DESIGN AND FACILITIES

The children grow best in an atmosphere which stimulates thinking, feeling, and doing. A tension-free environment frees their mental, emotional, and physical powers to express themselves. The child needs freedom to move about.

The art program that intends to fulfill the needs of the elementary student requires a room of healthy size, equipment arrangement and facility supply that will augment and in no way hinder the creative program. The art room that is carefully planned for the specific needs of art activities will contribute far more effectively to the educational goals of the entire school than will an inadequate, cluttered, converted classroom or a program that is forced to operate out of a closet. The art room should, whenever possible, be located on the ground floor with a direct access to the out-of-doors. A lighted display case with see-through qualities can serve the dual purpose of exhibiting some 3-D objects and visual observation of the class. The actual physical design of the art room must be determined by the program needed to provide an exciting and involved action plan that meets the goals of innovative educational objectives.

SOME SPECIFIC SUGGESTIONS SHOULD BE CONSIDERED FOR AN EFFICIENT OPERATION:

- Two large, deep-well utility sinks with sedimentation traps that are centrally located to the activity area
- Electrical wiring adequate to support the kind of equipment to be used in the room
- Blackout curtains to make the room functionable for visual aid media
- Insulation designed to lower the working noise to an acceptably low level
- Exhaust fan with a hood to expel odors, fumes, and sprays safely to the outdoors
- A minimum of 50 square feet space for each student
- Floor of the art room should have a covering that is easily cleanable and of a "soft" material that is less fatiguing than cement
- All furniture should be easily movable of extra-ordinary durable quality
- Good artificial lighting that could compensate adequately for lack of "north light".
- Pupil storage space must be provided for at least three kinds of work:
    (1) Projects in progress (both 2 & 3-D)
    (2) Project drying after completion
    (3) Students personal compartment for smock, personal equipment, etc.
- Material storage is a problem which demands a carefully thought-out solution to the needs of each school
    (1) Central storage
    (2) Complete storage in a separate room adjacent to the art room
    (3) Combustable materials
    (4) Transporting of materials to rooms
- Adequate 2-D display areas properly lighted and within easy reach for students to put up their own work--folding screens and bulletin-boards
- Cork stripping for ease of handling large murals, wall hangings, etc.

SAFETY

The development of attitudes towards the safe handling of material, tools, and work habits must be included as part of the responsibility of Art Education. The excitement of creating with new media and tools might cause moments of forgetfulness to the dangers inherent where safety principals are ignored. The art teacher who <u>fails to point out the dangers of materials, tools, and equipment could be judged as negligent and held liable</u>! Many modern materials have caution warnings on their labels which often go unheeded. The best policy is one of constant awareness and vigilance against the possibility of accident, allergic reaction, and harmful fumes. Precaution is still the best cure.

SECTION III
INSIGHTS INTO
PLANNING YOUR ART EDUCATION PROGRAM

GENERAL OBJECTIVES

The art education program in the elementary school seeks to develop the full potential of all children by:

- making them more aware--better able to see with understanding
- developing their ability to arrange, with various media, well organized personal statements based upon the child's experience and interest. This is supported by instruction which gives the child a foundation for experimentation and the added knowledge and skill to solve increasingly difficult problems.
- fostering mental growth and health by discouraging the stereotype to encourage original, personal statements--the ability to form and express new ideas
- increasing critical judgment by using knowledge and appreciation of the art of the past and present as an added criteria and basis for comparison and discrimination

PLANNING A MEANINGFUL ART EDUCATION PROGRAM

When planning a meaningful elementary art education program, the art teacher strives for continuity of experience from readiness level to readiness level. Sequential art activities, emphasizing elements and principles of art, have little meaning unless they are related to the child's experiences, environment, knowledge, attitudes, interests, and needs.

Art education has many facets. Teaching concepts and processes, art history and appreciation is not all inclusive. Other important considerations are the child's readiness to seek out relationships between materials, processes, and concepts that are applicable to a variety of situations; exploration, experimentation, discovery, and improvision; and ways to apply old learnings to new situations.

The following pages provide a broad flexible framework of resource data to aid you, the art teacher, in your curriculum planning.

ART AND APPRECIATION

Art implies the mind and hand of men. In art education, we deal with "man-made" and "natural" phenomenon. The art educator brings these two distinct factors into focus and develops the student's appreciation of both. To appreciate is to have knowledge of and also to receive sensory impact from a visual stimulus. Having only the knowledge is not enough; it is the combination of knowledge with the emotional

impact on the part of the learner that constitutes the act of appreciating. For art education to fulfill educational goals and broaden a child's perspective toward adulthood, it is logical to begin with these two factors--the COGNITIVE and the EMOTIONAL.

There are many suitable approaches of relating the 16,000 year traditions of art to man in present elementary art curriculums. These include art history and appreciation in chronological order; psychology; environmental, philosophy and sociology; educational processes; technological tools, materials, and processes; other fine arts; utility use; and art activities. Art educators usually prefer to use a combination of these, as and when the need arises. There is no set pattern.

The child should have the opportunity to see, explore, and discuss the inter-relationships among the various arts and their distinctive characteristics--at his level of understanding. Children should become aware of all types of visual forms in their appreciation of the world they live in and learn to appreciate and accept the other child's work.

USE AND APPLICATION OF ALL SENSES

The development of all the senses is aesthetically and functionally important to the child. It is important for the child to retain and exercise all his natural facilities. Frequent tactile experiences, hear, smell, see, and taste may all be used to help a child achieve his fullest experiences and understandings. For example, textural impressions are conveyed through the eyes as well as through the skin (touch).

PERCEPTUAL SENSITIVITY should be highly stressed. To achieve our aims as art educators, we should develop in each child an awareness of design quality and an ability to see, touch, smell, hear, and taste--the meaning and quality of sense organs. Works of art offer patterns of sensory data other than the visual, and these aspects of the objects should be realized.

THE PLANNING PROCESS

The basic underlying philosophy of the scope and sequence of elementary art education curriculum planning is the programming of new lessons based on CONTINUAL EVALUATION to determine when the need, readiness, and interest are apparent. A simplified art education flow chart, in diagrammic form, is shown in Figure 3-1.

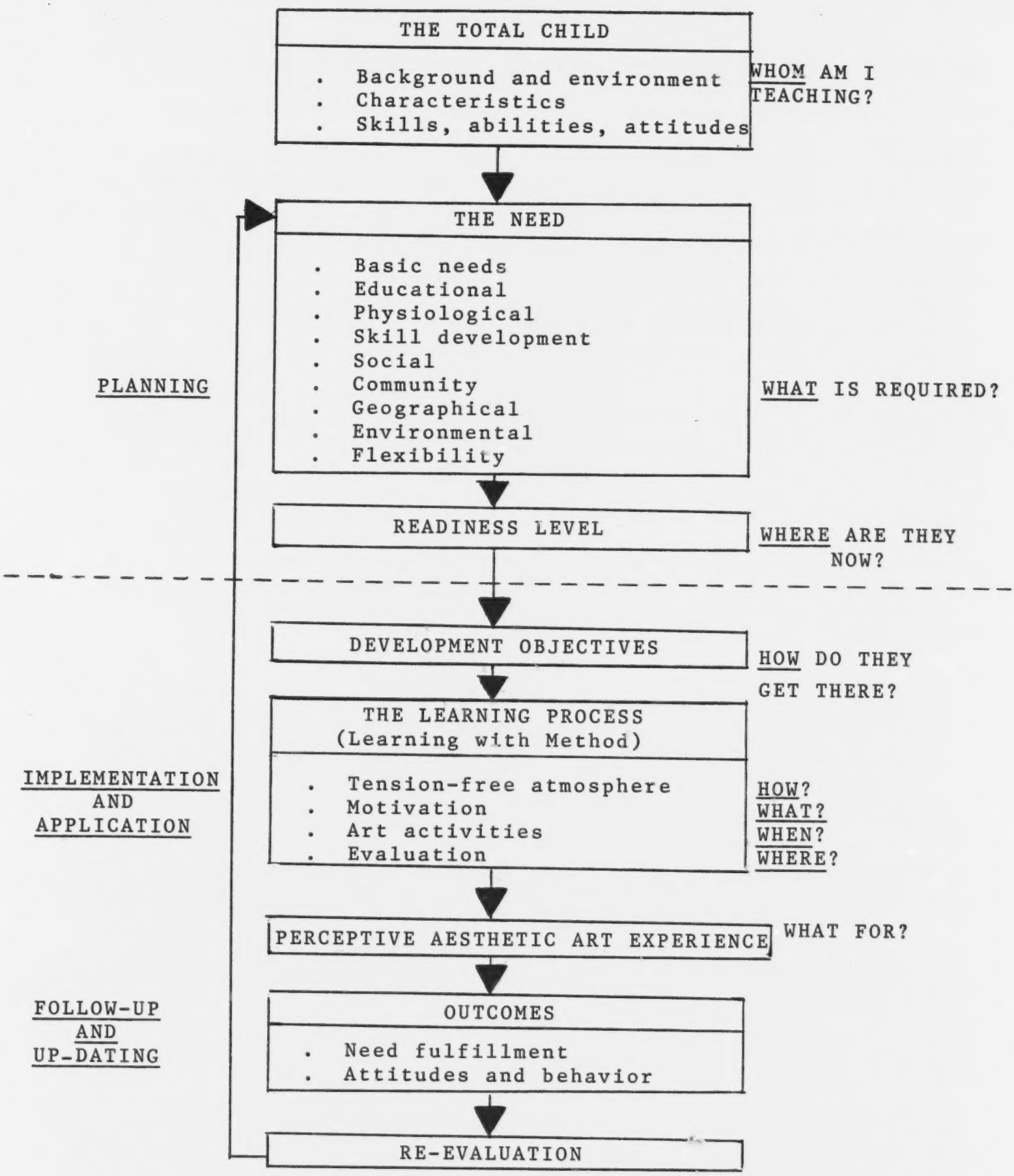


FIGURE 3-1 - SIMPLIFIED ART EDUCATION FLOW CHART

ART GROWTH AND READINESS LEVEL

The child's growth is the ultimate aim of art activity. The art teacher learns to recognize the sequence of growth as it appears in children's art expression. Growth cannot be hurried; it is gradual and comes through a child's increased understanding, dependent upon age, physical growth, mentality, individual experience, and emotional atmosphere. The art teacher frequently finds children at various stages of development within the same classroom. Section IV of this publication treats, in greater depth, the subject of the readiness approach to art programming.

ACHIEVEMENT OF MEANINGFUL ART EXPERIENCES

MOTIVATION

Although "child self-motivation" is the art teacher's ultimate aim, many children need external stimuli to perform creative acts. This need provides the art teacher with an additional role--that of key stimulator or MOTIVATOR. Diverse motivational methods should be devised. Tactile associations and other sensory senses; literature and drama; dance and music; films; slides; prints; group discussion; touch tables; and field trips are just a few. The audio-visual aids and bibliography sections of this publication offer detailed aid in this area.

ART ACTIVITIES

The art program may include, but is not limited to, activities of GRAPHIC EXPRESSION AND ILLUSTRATION (drawing with crayon or with other media, water colors, cut paper, lettering, murals and friezes, print-making); DESIGN (selection, composition, arrangement, creating decorations, applied design); CRAFTS AND CONSTRUCTION (building models, mobiles, mosaics, masks, mold-making and castings, ceramics, experimental techniques); and APPRECIATION (discussing, choosing, arranging, developing an awareness of art and beauty around them, and recognizing man and art as a tradition in history and culture of all peoples).

EVALUATION OF ART EXPERIENCES

The need for teacher and group approval should be fulfilled by each art activity evaluation. Each student can be evaluated on the basis of his own growth. This can be accomplished through "teacher supervised" group discussions during, before, or at the culmination of an art activity. The criterion for growth is measurable behavior--the child's degree of involvement; stated attitudes and opinions; clarity, uniqueness and expression of ideas; use and care of materials; social behavior; appreciation of own and other's art work

and its relationships to environment and other learnings; ability to apply former learnings to new situations; and improvement in skills and processes.

Discussions should be positive in nature. But all work should not be lavishly praised. The child should be helped to discriminate--know where he has succeeded and helped to succeed when he has performed poorly. Each child should be helped to experience some success each day, no matter how small. In addition to experiencing success, he should be helped to understand that taking chances and making occasional mistakes are necessary in the learning process. Through REPEATED success and teachers and peer approval, he gains a healthy attitude toward mistakes. This will stimulate the child to work with confidence.

The art teacher should continually evaluate his program to determine whether the needs of the students have been satisfied. Following self-evaluation, the art teacher should determine what changes and future directions are needed in the art program to improve future art experiences and provide maximum student growth and benefits.

The desired growth expectancies at each age level is treated in greater depth in Section IV of this publication.

SECTION IV
READINESS APPROACH TO ART EDUCATION PROGRAMMING

What makes Johnny tick? How do his physical growth, behavioral characteristics (emotions, attitudes, anxieties, perferences), concepts, perceptions, and visual expressions affect his developmental skills? What clues to effective art education program planning do these characteristics give us? To answer the question, "Whom am I teaching?" art educators must apply knowledge from all disciplines--physiology, sociology, anthropology, general education--and relate this knowledge to art education concepts.

Psychologists define each development stage by age levels. Children have definite growth, skill development, and behavioral patterns. Although each age indicates definite characteristics which offer us a sound basis for art education programming, it is important to realize that children pass through each stage by mental age, not chronological age. For example, Johnny could be chronologically age seven, but his mental age could possess a mixture of six and seven year characteristics.

Rarely does a child develop in all areas simultaneously in accordance with average "norms". He may advance rapidly socially, but may lag in some other development area. It must be emphasized that each child progresses through each and every stage at his own pace. The art teacher's duty and privilege is to follow the child's pattern of development and to use his current level of development as a base from which to build.

In the "real world", art programming for the individual is difficult, but every effort must be made to retain individuality within a generalized area of activities. Therefore, the teacher must estimate the readiness level of the majority of the group (Mode) and gear the art program for this general level, while at the same time making provisions for the slow learner, the gifted, the high IQ children, the physically handicapped, and the emotionally disturbed youngsters. Each class is unique and reacts to situations differently, just as every individual is unique.

Today, many educators are increasingly more convinced that "grade" levels are obsolete, not beneficial and unnatural to the "readiness approach" to learning. There is a prominent trend toward ungraded classes, middle schools, and promotion by ability (not length of time in a prescribed grade). The following pages deal with the Readiness Range Profiles (the child characteristics, behavior patterns, etc.) and their implications to art education programming; i.e., how to relate needs, abilities, perception, and visual experience to learning processes to further promote successful art experiences. The information is presented in chart form. A blank column is included for use of the local art teacher to enter his own comments in accordance with local situations.

AGE PROFILES AND THEIR IMPLICATIONS AND APPLICATION TO ART PROGRAMMING
BEGINNING & LATER PRIMARY STAGE --NORMS--CHRONOLOGICAL AGE LEVEL 6 OR 7

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES	APPLICATION TO LOCAL SITUATION BY ART TEACHER
PHYSICAL:		
1. Large muscles are more developed than small muscles.	Skill involvement with activities which do not require intricate motor coordination. Examples: large pictures; use of fat brushes, broad crayons, and finger paints--where large movements are possible.	
2. Hand muscles can develop skill movements with guidance.	Needs simplified manipulative skills. Examples: building block construction, paper weaving, bend and twist wire, roll, pinch and add-on clay, cut and paste, fold and sew (simple running stitch with large needle).	
3. High energy level but tires easily (hates to stop an activity).	Needs short time duration art activities.	
4. Short attention span, becomes restless after short intervals.	Needs change of pace during activity period (from stationary to mobile and vice-versa). Permit child to change his working positions (sitting to standing to kneeling).	
5. Due to undeveloped motor skills, child frequently desires to orally express his drawings when he feels drawing needs amplifying.	Need for student discussion period after art projects are completed.	

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES)	APPLICATION TO LOCAL SITUATIONS BY ART TEACHER
ATTITUDES & PREFERENCES:		
1. Enjoys humor, slapstick, cartoons.	Needs some art activities to express "their" humor. Examples: clowns, silly hats, bizarre animals, humorous incidents within their environment.	
2. Enjoys excitement and action.	Needs to express pictures, structures and things depicting action. Examples: fire engines, cars, swings, games, people doing things--mobiles, simple movable structures and puppets.	
3. Sensitive to adult feelings, wishes to please.	Needs to know that his teacher accepts his values, thoughts, and art expressions as having merit and worth; needs "positive" teacher approach, frequent encouragement and praise.	
4. Annoyed with conformity.	Needs opportunity for individual self-expression.	
5. Likes fantasy and make-believe.	Needs art experiences which stimulate imagination--fairy tales, fantasy, non-objective experimental techniques.	

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES)	APPLICATION TO LOCAL SITUATION BY ART TEACHER
ATTITUDES & PREFERENCES		
6. Enjoys learning though exploring, discovery, experimentation, uses of sensory senses.	Needs opportunities to touch, look, listen, select, experiment and use art materials. Examples: explore surface textures, discover properties and uses of different materials (clay hardens, plasticine does not; paint is wet and drips, chalk smears) paper can be used 3-D as well as flat; papers are different.	
7. Enjoys learning and knowing about immediate environment.	Needs opportunities to express what he thinks and knows about self, family, school, pets, birthday, holidays, and places and objects within immediate environment.	
8. Child is proud of his art work and likes to display and discuss it.	Needs art work to be displayed and admired. Needs time for discussions about art activity.	

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES	APPLICATION TO LOCAL SITUATION BY ART TEACHER
SOCIAL:		
1. Still possessive and individualistic; however, increasing amiability; beginning to work independently and in group situations plays with both sexes.	Needs group art activities which promote the following concepts: sharing and compromising of ideas and art materials, group achievement of common goals, social and good citizenship work habits. Example: friezes, group painting activities; distribution and collection of art materials; class searching, discovering, selecting, and arranging items for room displays for art activities.	
2. Frequently learns the form of play and/or role acting.	Needs activities in which "method projection" role acting and mimicry can be utilized. Examples: "I am a fireman", "teacher"--minicry--"being a roaring lion", swaying tree; acting out plays, stories; puppetry (method projection and role acting excellent for motivation).	
3. Plays with materials to please himself.	Needs an opportunity to enjoy art materials for art experience alone.	
4. Not self-concious; outgoing.	Needs art experiences which promote direct, spontaneous art expression (not interested in pre-planning layouts).	

VISUAL ART EXPRESSIONS

1. Still in symbolic stage; uses color, line, and form for symbols to express ideas and images of what he THINKS: not concerned with objective realism or what he sees; symbols are usually stereotyped.

2. Not as concerned with finished product; primary concern is the "creating" and enjoyment of art activity.

3. Enjoys making things for family and personal use.

4. Places most objects on a base-line (groundline).

5. No space concept by adult standards.

6. Proportions by subjective importance and meaning, not by realistic, objective adult standards.

7. Simplifies design by substituting complex forms with simple geometric shapes; introduces repeated lines and rhythm; achieves symmetry.

8. X-ray, transparency drawings (depicts inside and outside simultaneously) are common.

9. Uses lines more than form; skeleton-like objects in drawings (although line is fluid, spontaneous, and direct).

10. Prefers color rather than form (uses bright colors).

11. Cut and paste skills in early formulative stages; therefore, objects will frequently appear rather crude, jagged, uneven or lopsided.

12. Letters alphabet with large, irregular letters (some letter reversals).

13. Letters numbers (some numeral reversals 3, 7, 9 most frequently).

14. Stops working on project when he thinks he is finished, no matter at what stage of development art project actually is.

15. Attempts to build a "whole picture" from isolated parts, even when parts are missing.

16. Faces are simplified to bare essentials; animals usually have human faces with animal bodies.

UNDERSTANDINGS OF WORK HABITS AND CITIZENSHIP

1. An individual has work to do on his own or in groups.
2. Individuals make choices.
3. Individuals finish their own work.
4. Individuals clean up.
5. Individuals should feel free to explore and find answers for themselves.
6. Individuals are responsible for use and care of their own property and respect the property of others.
7. Individuals are responsible for materials and tools.

GROWTH EXPECTANCIES

1. Improved coordination of mind, eye, and hand.
2. Growth in sharing materials and taking turns.
3. Ability to work in group situations.
4. Relaxed attitude while working with art materials.
5. Dependent children are beginning to work on their own.
6. Richer representation of the individuality of the child.
7. Greater awareness of people they know and see.
8. Interest in places they have been and what is taking place about them in immediate environment.
9. A consciousness of environment in a more understandable order.

AGE PROFILES AND THEIR IMPLICATIONS & APPLICATIONS TO ART PROGRAMMING-LATER PRIMARY STAGE

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES	APPLICATION TO LOCAL SITUATION BY ART TEACHER
PHYSICAL		
1. Smaller muscles matured which increase motor coordination.	Needs to use newly developed small muscles; has better control; ready for more involved paintings and drawings and manipulative skill activities; enjoys doing 3-dimensional activities. Examples: loom weaving, simple stitchery; more complex stabiles and mobiles, can hammer nails, sand wood, and build simple constructions; cuts and pastes better, able to do paper sculpture.	
2. Does not tire as quickly, more prolonged energy level.	Needs art activities of a little longer duration.	
3. Longer attention span; more satisfied.	Needs more challenging art activities. Program can commence to be geared for more depth of thought and uses of art materials.	
INNATE BEHAVIORAL PATTERNS		
1. Greater ability to cooperate work and play in groups; seeks play companions.	Needs more group activities. Examples: puppets, stage and put on puppet show, murals, miniature towns, costume making; construct stores and products, build model zoo.	

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES)	APPLICATION TO LOCAL SITUATION BY ART TEACHER
INNATE BEHAVIORAL PATTERNS		
2. Brings inwardizing thrusts; sometimes moody, tense; has anxieties.	Needs art activities of a loose, free nature. Examples: water color, tempera paints, finger paints, string painting, india ink and brush drawings, non-objective art forms.	
3. More perceptive of immediate environment and increased awareness of total environment; proud of many school learnings.	Needs art activities to utilize and express new knowledge; desires to use other subject learnings in art activities. Examples: mathematics (simple mixing proportions, time planning; simple measurements); geography (3-D or graphic depiction of farms, cities, rivers).	
ATTITUDES & PREFERENCES		
1. More cautious; tendency to be reflective about planning and organization of thoughts; can solve problems more independently	Ready for more conscious teacher-pupil cooperative planning of art activities; needs less teacher direction and more general goals to structure thoughts.	
2. Begins to become more conscious of time	Needs to use time as one element for structuring, planning, and working period of art activity	

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES)	APPLICATION TO LOCAL SITUATION BY ART TEACHER
ATTITUDES & PREFERENCES		
3. Hero-worship stage (hero frequently changes).	Needs to have art activities whereby child can express admiration for and/or identity with "current" hero.	
4. More realistic in thought and less given to "inner fantasy"; however, still enjoys make-believe and the fanciful.	Needs topic choice geared to child's new realistic (concrete) thought process; however, fanciful topics will still have strong appeal.	
5. Seeks peer acceptance; aesthetic appreciation and interests now based on peer opinions.	Group should be guided toward forming good, aesthetic judgments; art activity should be developed around group interests.	
6. More discriminating growth in ability and desire to evaluate and appreciate own and other's art expressions.	Needs opportunities to see, reflect, and communicate ideas about own and other's art work. Begins to really appreciate fine art. School art displays, good prints, films, slides, and field trips will have appeal and meaning.	
7. Increased willingness to experiment with art materials.	Ready to concentrate with a little more perception and depth about properties and uses of different art materials. Experimental techniques will have value and interest.	

VISUAL ART EXPRESSIONS

1. Continued symbolic stage, but develops more complex symbols to express increased knowledge.

2. Continued X-ray pictures but to a lesser degree.

3. Draws what he sees.

4. Relates color to reality--still prefers bright colors.

5. Uses one or more base lines.

6. Perspective: indicates distance three ways; uses two or more baselines and/or makes close objects large, distant objects small, shows above and below.

7. Differentiates between large and small objects.

8. Several happenings in time sequence can occur within same picture.

9. Now enjoys decorating crafts, clay models, etc.

10. Pictures will have large rhythmic movements; repetition of shapes and lines.

11. Conscious of and depicts night and day, season, mood.

12. Continues action drawings.

13. Art expressions in all mediums evidence more fluid use of art materials.

14. Pictures tell "whole story" without need for further oral explanation.

15. Concentrates on picture becoming a composition, with relationships between parts.

16. Does not rely as heavily on linear interpretations; becoming form concept conscious.

17. Enjoys working 3-dimensionally.

18. Prints alphabet in upper and lower case without letter reversals.

19. Can print numerals without reversals.

UNDERSTANDINGS OF WORK HABITS

1. An individual has work to do on his own and in groups.
2. Individuals make choices.
3. Individuals finish their own work.
4. Individuals clean up.
5. Individuals are free to explore and find answers for themselves.

GROWTH EXPECTANCIES

1. Greater awareness of people they know and see.
2. Interest in places they have been and what is taking place about them.
3. Action of the body.
4. A consciousness of environment in a more understandable order.
5. Usually use a "base line" on which they place everything--Space Concept.
6. Awareness of proportions when they are significant.
7. Ability to print alphabet in upper and lower case.
8. Relates color to environment.
9. Decorates surfaces of craft projects.
10. Begins drawing what he sees.
11. Beginning to organize picture with parts relating to the "whole".

AGE PROFILES AND THEIR IMPLICATIONS AND APPLICATIONS TO ART PROGRAMMING

BEGINNING & LATER INTERMEDIATE STAGE-CHRONOLOGICAL AGE 8 - 9

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS. ABILITIES & ACTIVITIES)	APPLICATION TO LOCAL SITUATION BY ART TEACHER
PHYSICAL:		
1. Beginning to have smooth muscle coordination, larger hands and body frames.	Has control of tools and materials. 3-dimensional structures can now become involved with a variety of shapes, positions, proportions, detail. Combining of materials can be adapted readily within one construction. All art activities can be carried to a higher degree of finish and workmanship. New skills and tools can be introduced. Examples: making molds, bas-reliefs, paper sculpture techniques (curl, scoring, roll, bead, twist, springs), applique work, raffia, weaving with loom, more extensive use of carpentry tools.	
2. Longer attention span.	Art activities can be extended beyond one period. Examples: ceramics, including glazes and experimental finishes, puppets and stages, dioramas, constructions, simple marionettes.	
3. Eyes and hands are well differentiated; tendency for excessive "hand-fidgeting" strumming fingers on desk, rolling paper, etc.	Needs constructive outlets for "hand fidget" movements, such as art activities involving predominant use of small fingers. Examples: loom weaving, knitting, wire and paper sculpture, carving, embroidery, applique work, etc.	

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES)	APPLICATION TO LOCAL SITUATION BY ART TEACHER
PHYSICAL:		
4. Increased conscious visual perception.	Needs art activities to broaden experiences in observing with perception. Examples: graphic illustration (painting and drawing); outdoor sketching; likeness and differences in people, places, and things; size, positions, time andsspace relationships.	
5. Greater maturity of neuro-motor system-desires to perfect motor skills.	Needs and desires much repetition of same skill to assimilate and refine experiences. Optional age for developing skill proficiency. Limit scope to expand and strengthen skill areas. Examples: water color wash and minglings; color mixing and blending; water color illustrations with different size brushes and applicators; mixed with different media, transparent and opaque qualities.	
INNATE BEHAVORIAL PATTERNS		
1. Definite preference for "boy and girl" interests; likes to play in own sex group.	Boys like to work with wood, metal, and enjoy challenge of special concepts; constructions with many media would be of high interest. Girls enjoy cut and paste, coloring, paper dolls, paper sculpture, painting and crayons experimental techniques.	

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES, & ACTIVITIES)	APPLICATION TO LOCAL SITUATION BY ART TEACHER
INNATE BEHAVORIAL PATTERNS		
2. Interest in world and people who inhabit world. Interest in school subjects.	Offers excellent opportunity to use learnings from related subjects. Art activities should be varied and adapted to each class's particular interests.	
3. Might appear to be shy and brooding, but is really being reflective.	Needs short periods of "quiet" inactivity to organize and structure thought and processes.	
4. Seeks approval for his abilities.	Needs encouragement and praise; teacher-pupil evaluation periods and art work displays promote self-confidence.	
5. Skeptical of earlier childhood fantasy beliefs, but still enjoys real and make-believe.	Holidays will be more meaningfully represented; topics of supernatural; spooky, fantasy, and fairytales still hold high interest.	
6. Knows left from right in others as well as himself.	Can follow left and right directions; able to do lettering, posters, and book covers. Examples: printing (graphics), photography, sandcasting would use this L/R reversal perception.	

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES)	APPLICATION TO LOCAL SITUATION BY ART TEACHER
INNATE BEHAVORIAL PATTERNS 7. Interest in far away time and places.	Needs topics dealing with historical events and places. Field trips beneficial. Examples: activities, paintings involving themselves in history; model ships, dolls and toys from the past.	
8. Enjoys group activities.	Ability to do unity activities. Examples: model villages, seashore; holiday room decorations; group activities (murals, puppet show, slide movies, illustrations) many materials and approaches possible.	
9. Plays in both sex groups, but prefers own sex group involvement.	Needs clubs within own sex group (Scouts, 4-H) and group work; pennants and banners.	
10. More reasonable and concerned with ethics.	Needs opportunities to practice good citizenship (has strong sense of fairness in discipline by group and self-standards).	
11. Identifies self with own experience and environment.	Subject choices of children will be frequently related to self-involvement within their environment; pictures usually indicate their way of life and how their environment affects them as individuals.	

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES)	APPLICATION TO LOCAL SITUATION BY ART TEACHER
12. Good observer and listener; is concerned with learning.	Group discussion, directions; oral, visual and audio motivation periods; very receptive to teacher demonstrations on uses of the materials and processes.	
13. Self-critical; expresses impatience and dissatisfaction when things do not look right or progress well.	Dissatisfied with earlier stereotype symbols, now seeks more complex symbols and forms to represent realism; beginning to deal with space relationship and figure movement, but not always satisfied with skill ability in representing these concepts.	
14. Likes to solve problems which take an effort.	Needs to exercise new skills and knowledge; problems should be more complex. Examples: color mixing for shades, values, intensity; color to depict moods; line variety (bold, wavy, shocking) to represent mood and music; 3-D construction involving space and proportion concepts.	
15. More rational, less emotional extremes, and more subtleties in emotional reactions.	Children able to exercise control over emotions; can accept suggestions and criticism of a positive nature.	

BEGINNING INTERMEDIATE STAGE

VISUAL ART EXPRESSIONS

1. Change from schematic, repetitive pictures to realism and much detail.
2. Work begins to become small.
3. Increasing ability to enrich surfaces with decoration on paintings, drawings, crafts, and sculptured objects.
4. Strives for greater accuracy in all artistic endeavors.
5. Figures depict movement (knowledge of joints; bending arms, knees, etc.), faces more detailed.
6. Uses color to relate mood.
7. Uses color realistically to depict environment (day and night, seasons).
8. Mixes color for contrast, value, shades.
9. Girls often draw "girl" activities, prefer drawing about own sex; boys often draw "boy" activities (war pictures, airplanes).
10. Understands design and balance.
11. Draws objects in several positions.
12. Space perception of "above or below" achieved by placing objects higher or lower on paper; unrealistic standards of size variation.
13. Distance expressed by diminishing size of shapes.
14. Considers entire paper when planning picture.
15. Achieves unity through repetition of colors, lines, forms.
16. Achieves contrasts through color value changes, surface decoration, and detail.

UNDERSTANDINGS & WORK HABITS

1. Respect for art materials.
2. Recognize own growth and how to become sensitively aware.
3. Recognize a few masterpieces.
4. Recognize fine art quality in own and classmates' work.

5. Recognize sincere expression and art with feeling.

6. Develop spirit of experimentation.

GROWTH EXPECTANCIES

1. Awareness of a greater and wider environment; their world and knowledge should be continually expanding.

2. Realization of characteristics, changes, and differences within the bounds of their community, and its relationship to other communities.

3. Preference in making their art creations more concrete and more realistic.

4. Realization of different shapes, line.

5. Interest in construction of a more complex nature.

6. Beginning to use color effectively with sureness and satisfaction (for mood and to depict environment realistically).

7. Use of decoration for textural effects, ornamentation, and variety.

VISUAL ART EXPRESSIONS **(LATER)**

1. Less concerned with movement and action in illustrations; likes still-life; portrait, floral studies, concentrated study of animals, objects, etc.

2. Becomes involved with detail.

3. Indicates "real" proportions and size relationships.

4. Tendency to sketch lines with short strokes.

5. General concern for realistic interpretations.

6. Will use color for values, contrast, intensity, and many hues.

7. Achieves distance, placing objects in fore, middle, and back of paper, as well as alternating sizes from large in front, smaller objects in middle, and smallest objects in the background.

8. Does not depict effects of light and shadow.

9. Continues to show mood and expression.

10. Conscious use of color combinations, pattern design, and rhythm.

11. Does not depict fences, railroad tracks, or light poles by diminishing sizes for distance. (Fences still lie flat in background; telephone poles and railroad tracks continue to climb up the paper like a step ladder).

12. Figures becoming tight; concerned with parts.

13. Not concerned with showing action figures like eight-year-olds.

14. Utilizes space well, and thinks in terms of whole composition filling paper.

UNDERSTANDINGS OF WORK HABITS

1. Arranges things in an attractive, orderly manner.

2. Develops more experimental attitude towards work.

3. More objective.

4. Expresses ideas creatively.

GROWTH EXPECTANCIES

1. Shows a real understanding of cooperation in group work.

2. Demonstrates ability to use many tools and materials.

3. Realizes distance concepts; objects appear smaller, overlap, and change color.

4. Increased interest in making 3-D forms--different shapes, positions, proportions.

5. Portrays characteristic details of people, places, animals, and familiar things.

6. Understands the use of value, contrast, line, shape, repetition of color, designs, textures.

7. More conscious of methods and processes.

8. Planning for expressing finished product more intense.

AGE PROFILES AND THEIR IMPLICATIONS AND APPLICATIONS TO ART PROGRAMMING
ADVANCED INTERMEDIATE STAGE--CHRONOLOGICAL AGE 10

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES)	APPLICATION TO LOCAL SITUATION BY ART TEACHER
PHYSICAL		
1. Muscles are well developed.	Needs and ready for more intricate motor skill art experiences. Examples: pen and ink drawing and lettering; stencil cutting and uses of stencil on textiles; overlay designs with paints, chalk, etc.; carving with different materials (soap, plaster, balsa wood, etc.)	
2. Attention span is in relation to interest.	Needs challenging of thought and skill processes to maintain interest level (more problem solving). Examples: using art elements and principles with various art materials to express moods (happy, sad, exciting); time and type of day; season; movement (static lines, moving lines, action drawing); space (distances, near and far, above and below, in front and in back of).	
INNATE BEHAVIOR PATTERNS		
1. Broader scope of taste and appreciation.	Needs an opportunity to develop critical aesthetic judgments--art programming concerned with developing "seeing and observing" positions in man, nature, industry, architecture, clothing. Examples: field trips to observe distant and local places, objects, architecture, nature, people, museum visits, slides, movies; prints to look for and recognize; form, color and design in total environment.	

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES)	APPLICATION TO LOCAL SITUATION BY ART TEACHER
INNATE BEHAVIOR PATTERNS		
2. Continues to prefer group activities within own sex and to make "play objects" suitable for his own sex group.	Needs occasional group activities with emphasis on interests unique to his sex group. Examples: girls design and make paper dolls and clothes. (These activities for the skill development, problem solving, and creative approaches).	
3. "Secret club" and organization minded; however, likes to tell all about secret club and relate self to group.	Needs topics and activities related to this club-oriented group identity. Examples: club banners and pennants, design emblems for making club rings, pins, etc.; illustrations depicting activities in club house, tree house and stuffed animal mascots.	
4. Avid collector	Child's desire to collect items can be utilized in programming. Examples: collection of nature objects and junk materials can be used for 2-D graphic-crayon rubbings, gadget printing, spray painting; 3-D constructions-box construction with junk material trim, architecture, animals, robots, forms of transportation; crafts-puppets, weaving, marionettes.	
5. Likes to experiment.	Needs to broaden scope of art experiences; optimal age for introducing new processes and experimental techniques. Examples: techniques (synthetic parchment paper and crayon overlays); processes (Batik, dyeing, more advanced silk screen prints; dry brush vs. wet brush).	

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES)	APPLICATION TO LOCAL SITUATION BY ART TEACHER
6. More advanced time and space concepts.	Needs increased art experiences dealing with space and time. Examples: space relationships of size and distance in 3-D constructions; design, lettering-illustrations showing time of day, past and present, future (imagination).	
7. Interested in history, science, mathematics, reading and research.	Needs opportunities to use research and related learnings for more cognitive art expressions. Example: research on butterflies or plantlife would provide perceptive basis for drawings, design motifs, use of color, shapes, design.	
8. Relates accomplishments by peer standards.	Needs art teacher and group discussion evaluation periods, student displays, and samples of peer-work from children outside of immediate group. Concepts of goals, different approaches and problem solving methods, achievement of child communicating thoughts, use of materials, space & design; should be part of discussion.	
9. Likes to develop and refine skills.	Needs more depth of involvement with some materials and skills to gain proficiency and to understand materials potential scope, limitations, and varied processes. Needs to become involved with some materials more deeply to gain proficiency and to understand its scope, limitations and multiprocesses. Examples: clay--sculpture and ceramics--coil method, slab method, buildups over simple armatures--textural effects, various clay tools and uses of some--firing, greenware, bisque, 1 or 2 types of glaze finishes, experimental finishes.	

VISUAL ART EXPRESSIONS

1. Uses detail.
2. Awareness of overlapping.
3. Evidence of action.
4. Concern for correct proportion and action.
5. Expresses distance with color, diminishing sizes of objects.
6. Increasing skills in handling tools, materials.
7. Increased use of materials for effects.
8. Understands how to do different processes.
9. Able to plan, select materials, and execute ideas through art forms.
10. Uses colors for moods, time, season.
11. Uses subdued colors.
12. Attempts shading, value and contrast.
13. Conscious use of design to decorate, texturize, and uses balances, rhythm.
14. Prefers 3-dimensional art activities.
15. Draws figures and faces with concern for all parts.
16. Illustrates "whole composition".

UNDERSTANDINGS OF WORK HABITS

1. Better understands the meaning of cooperation.
2. A degree of understanding of action, postures, and moods.
3. An understanding of materials and their purposes.
4. Better understanding of decorative design and patterns.
5. Interested in architecture in relation to function, climate and material use.
6. Better understands people and their culture, their different forms of living according to environment, climate and social conditions.

GROWTH EXPECTANCIES

1. Develops a sense of relationship to a broader understanding of peoples of this country, their cultural contributions, the decorative designs in their costumes, the types and materials of which their shelters are made.

2. The discovery of the diminishing size of distant objects is evidenced.

3. Student's power of visual awareness is continually increasing and recognizable in art products.

4. Children are more critical of their art productions.

5. Accuracy of mind and hand has increased.

6. Children desire to evaluate their own work frequently.

7. Ability to utilize and apply former knowledge into new situations in a variety of ways (synthesis).

AGE PROFILES AND THEIR IMPLICATIONS AND APPLICATIONS TO ART PROGRAMMING ADVANCED STAGE--TRANSITION TO ADOLESCENCE--CHRONOLOGICAL AGE 11 - 12		
CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES)	APPLICATION TO LOCAL SITUATION BY ART TEACHER
PHYSICAL 1. Fatigues easily	Needs art periods of a slightly shorter duration, but art activities which extend over a longer period of time for interest and skill performance.	
2. Begins transition of physical organism into pre-adolescent stage.	Needs to adjust to "boy-girl" consciousness. Mixed group activities and group sports will be of interest. Example: Little League football games where girl cheerleaders are included; social activities, swimming.	
3. Restless, boisterous, continues to fidget; however, desires some organized routine and direction.	3 & 4 Needs freedom of movement to get own supplies; works and cleans up individually at own place. Needs and appreciates direction for orderly routine of work habits.	
4. Will work well on tasks with minimum noise and fidgets if permitted mild talking and movement.	ABOVE.	

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES)	APPLICATION TO LOCAL SITUATION BY ART TEACHER
INNATE BEHAVIOR PATTERNS		
1. Enjoys small group relationships.	1 & 2 Needs to assert new found maturity and independence. Programming could include unit art activities to provide student leadership, organization, and planning (with art teacher supervision). Examples: unit on "black and white" could be studied by various committees; different art experiences involving this concept could be chosen by groups. Explore print making, pen & ink, brush & wash illustrations, charcoal.	
2. Tries to be self-assertive.	ABOVE.	
3. Vacillating moods; impulsive, argumentive, tense, calm, "high and low" periods.	Occasionally needs to release tensions and uncontrollable moods. Examples: crafts of a manipulative nature (clay, peening and shaping metal, large paintings of fantasy).	
4. Likes new experiences (bored with sameness of activities, curious, searching.	Needs variety & breadth of programming; needs to work many ways with art and found materials; needs freedom to experiment and discover. Examples: slide making with old film strips and found objects, collages, mixing art media for varied new effects, non-traditional weaving.	
5. Career conscious-frequently day dreams about being "tops" in a "self-chosen" occupation.	Needs opportunities to reflect about future grown-up place and work in society and to communicate day dreams visually. Examples: illustrations, murals depicting occupation ambitions, dioramas.	

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES)	APPLICATION TO LOCAL SITUATION BY ART TEACHER
INNATE BEHAVIOR PATTERNS 6. Prefers learnings which deal with today's reality; interest in current world.	Needs to show perception of today's world through experience and news media. Examples: design travel posters of places he has visited or would like to visit; design montages from newspaper and magazine pictures; illustrate the "community" as he would like to see it.	
7. Highly motivated competition CA 11. NOTE: Although unfortunate characteristic by art educator's standards, it is part of the behavior pattern at this age level. Fortunately, it wanes by age 12.	Needs a few art activities of a competitive nature. Examples: posters, program covers, designing a school emblem or mascot symbol. NOTE: Selection is most meaningful to child when made jointly by peers, groups, and teachers.	
8. Great concern for realism.	Needs direct observation and opportunity to work while observing. Examples: action drawing from models, outdoor sketching and painting; arrange and create own still lifes from objects he has selected; if possible, experiment with photography to capture mood, light and shadow, and composition.	

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS, ABILITIES & ACTIVITIES)	APPLICATION TO LOCAL SITUATION BY ART TEACHER
INNATE BEHAVIOR PATTERNS		
9. Likes to become involved with detail.	Needs challenging art processes and materials which require control and can obtain a high degree of detail. Examples: scratch board etchings, pen & ink, copper foil tooling; aluminum mask making; wire mobiles and stabiles; sculptures.	
10. Expanded humor concepts; enjoys puns; to be a clown.	Needs to be encouraged to develop a wholesome sense of humor. Examples: art experiences with cartooning; collages depicting humorous images; illustrations involving child to express humorous incidents in his life.	
11. Vacillates between grown-up behavior and childish behavior (trying to grow up).	Needs art experiences whereby child can vacillate between childhood and grown-up world gracefully. Examples: marionettes and marionette shows; painting or drawing expressing daydreams, fantasy or grown-up world.	
12. Influence of peer actions very strong (conformity and gang stage).	Needs security of peers to form decisions, make judgments, decide interests; conformist; varied art activities and problem-solving approaches could be done by small peer groups.	
13. Concerned with end product.	Needs to utilize elements, principles development skills and processes to make his finished product acceptable to himself. If he is not pleased with end product, he may destroy it.	

CHARACTERISTICS	PROGRAM IMPLICATIONS (NEEDS, SKILLS SKILLS, ABILITIES & ACTIVITIES)	APPLICATION TO LOCAL SITUATION BY ART TEACHER
14. Easily bored.	14. & 15. Needs challenging art activities which stimulate child's thought process; child's materials most suitable to express thoughts, to problem-solve and transfer thoughts to art forms.	
15. Has increased motivation for learning to exercise intelligence (not competitive as in age 11); tendency to widen total awareness.	ABOVE.	

VISUAL ART EXPRESSIONS

1. Expressions sometimes too deliberate and analytical; sometimes too emotional and uncontrolled.
2. Occasionally drawings appear tight, cramped, and small.
3. Portrays use of color, line and form to indicate distance.
4. Strong concern with realistic representations.
5. Much detail-tendency to become involved with isolated parts of picture.
6. Uses more complex image symbols.
7. Able to select and organize thoughts and ideas, and translate these into art forms.
8. Occasionally resorts to earlier childlike symbols.
9. Indicates ability to handle tools, processes, and materials with proficiency and ease.
10. Uses colors realistically for effect and with understanding; uses subtle hues and harmonious color contrasting combinations.
11. Good use of space, balance, design.
12. Depicts proportions by adult standards.
13. Perspective occasionally resorts to aerial overview, but more often shows front and back, up and down, near and far, and in-between by size and color alternations.
14. Able to letter and space well; knows several types of lettering and various lettering tools and processes.

UNDERSTANDINGS AND WORK HABITS

1. Understands that art is communication of thoughts and ideas.
2. Develops ability to cooperate in a group.
3. Recognizes and appreciates some masterpieces and accomplishments of classmates.
4. Develops more experimental attitude toward work.
5. Can work alone or in groups independently with organized work habits.
6. Able to assume responsibility.

GROWTH EXPECTANCIES

1. Is increasingly aware of the problems that confront him which require personal application and skill to solve.

2. Experiences the satisfaction of knowledgeable use of various media, tools, processes and art terminology.

3. Acquires ability to apply design in all art products.

4. Realizes that there is no single accepted way to draw, paint, model or sculpture, etc.

5. Realizes that it is the interpretation of the individual that counts.

6. Develops a flexible approach toward art expression. Can express idea or object with many materials in many ways.

7. Definite relationship and interaction between self, materials and processes, and ideas to create new art forms (new to child).

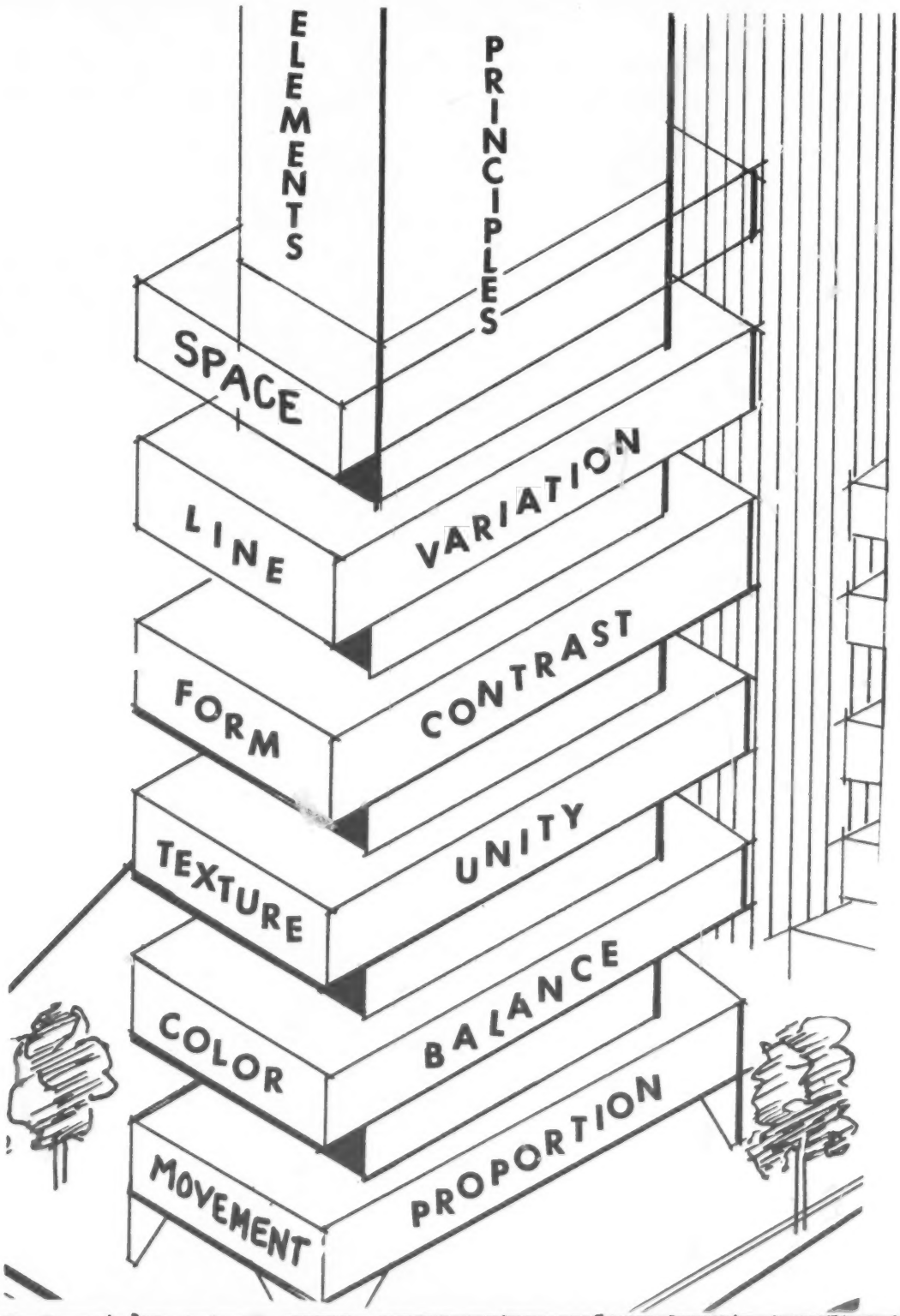
8. Ability to express abstract ideas.

9. Understands to a limited degree that cultures throughout history have been influenced by the "arts" and that local cultures, environment, and technology have definite effects upon the "arts".

10. Familiar with many famous art works; cognitive use of art elements and principles.

SECTION V
ART ELEMENTS

Art experiences involve the correlated use of art elements and principles. The following section deals with learning experiences conducive to the development of individual art elements, which the art teacher may adapt to the child's readiness level. A column, APPLICATION TO LOCAL ART TEACHING SITUATION, is included to afford the user of this book an opportunity to develop his own program to meet the needs unique to his children and community.



COLOR

Color is inherent in all art activities. In the visual arts, color is affected by the nature of materials and is controlled by the student at all age levels to indicate types of expression, physical environment and design. The environment of the child offers him a great opportunity to study, feel, evaluate and relate to color. Color blind children are aesthetically enriched through the world of dark and light values.

The study of color, its values, its intensities, its uses, and its physical and emotional aspects is imperative to enable the child to see through perceptive eyes. Through this knowledge, he develops aesthetic appreciation and makes cognitive color decisions.

The art educator consciously uses color as an integral part of his teaching. Color permeates the curriculum at all readiness levels.

PROGRESSION BY READINESS LEVELS

READINESS LEVEL	PROGRESSION
Primary Stage	Conscious of color for sake of enjoyment; color according to emotional appeal; recognition of colors; discovery of relationship of color to environment; rational use of color.
Intermediate Stage	Knowledgeable use of color through mixing art materials and environmental awareness; value (light to dark); intensity (brightness and dullness); Emotion (warm to cool, limited amount of mood expressed).
Advanced Inter. Stage	Selection of color for combinations (mood, emotion, environment, sound); mix and use color with control; understands some color terminology (primary, secondary, hue, intensity, complimentary, etc.)
Advanced Stage--Transition	Color vocabulary; relationships and function of color to media and art activities; color gradation and shading; effect of light and shadow; knowledgeable and controlled use of color in all the above areas; difference between color obtained with pigment and that obtained with light.

PROGRAMMING SUGGESTIONS CONDUCIVE TO COLOR EXPERIENCES

Color experimentation with many media develops the child's learning, growing, and creative processes to translate color into thought, form and expression, with understanding and meaning.

APPLICATION TO LOCAL ART TEACHING SITUATION	GENERAL APPLICATION
Drawing & Painting:	Color blending and mixing with different types of paint, drawing inks, colored chalks, pencils, crayons and related products (oil base chalk, etc.) to develop opaque and transparent effects, value, hue, intensity, and experimental color experiences.
Cut & Paste:	Opaque colored papers, cellophane, tissues, and theatrical gels may be used to create color overlays, warm and cool effects, etc.
Print Making:	Printing with various man-made and natural materials; silk screen, monoprint, linoleum and woodcut may be used to create a variety of color related effects.
Expression:	Transferring emotion, sound, time of day, light, and seasons into color to develop sensitivity and perception.
Sculpture & Ceramics:	Creating ceramic objects and/or mosaics involving the selection of colored glazes and the changes produced by firing.
Science Oriented Approach:	Color related to light rather than pigment to show optical effect of light on color (red light when turned off will leave green after image, etc.) Theatrical gels and an overhead projector produce effects that demonstrate many light theories.

SPACE AND FORM

Space and form is a difficult concept to present at the primary level, but it may be introduced gradually. Primary elementary children will make attempts to render depth and often they are delightfully successful in a primitive way. As they mature, they will seek ways to show thickness, form, and shape on a flat surface. Suggestions for the teacher involving shading, intersecting planes, and overlapping provide a traditional approach to a more satisfying rendering.

By introducing three dimensional art experiences at the primary level and developing them through the intermediate level, the child will become familiar with the design of objects in space. He will incorporate the principles of space and form into this work and will become more capable of handling flat renderings of these objects. With proper motivation and development, the child will strengthen his concepts concerning space and form to a fairly high degree by the end of his elementary experience.

PROGRESSION BY READINESS LEVELS

Readiness Level	Progression
Primary Stage:	Size of objects in drawings relative to importance child places upon them; makes simple shapes with clay or other plastic media; capable of producing simple structures and/or shapes following geometric forms; realization of above and below.
Intermediate Stage:	Awareness of open and closed space; more detail in drawings with attempt to show depth; concept of near and far; can relate form and space in nature to man-made objects.
Advanced Intermediate Stage:	Relative size begins to appear in drawings; the initial concept of shapes that diminish in size according to distance; can cope with more complex forms, use of form and space related to tonal value and contrasts; attempts to develop form from drawing to solid structure.
Advanced Stage--Transition to Adolescence:	Space form concepts fairly well established; size of objects still frequently determined by importance; fondness for detail (attempts 3/4 views); left to his own devices, he is able to create a reasonably sophisticated drawing or structure with emphasis on space and form; knowledgeable use and feeling for form in space according to depth, breadth and height; sensitivity for all types of space; good use of space in relationship to design.

PROGRAMMING SUGGESTIONS CONDUCIVE TO SPACE AND FORM EXPERIENCES

Many items a child encounters have shape and thickness. His desk, house, books, clothing, and environment exist in space and are said to be three dimensional. Suggestions below might be considered when attempting to develop a greater awareness of space and form.

APPLICATION TO LOCAL ART TEACHING SITUATION	GENERAL APPLICATION
Drawing & Painting:	Drawing and painting with various media to develop non-objective and geometric shapes from simple and complex forms; use of geometric and free shape forms to identify with environment through daily observations, field trips, outdoor sketching such as geometric shapes in man-made objects (buildings, fences, tables), irregular shapes found in nature (mountains, ocean and waves, clouds), combination of geometric and free shapes found in man-made objects (airplanes, boats, furniture) and nature elements (people, trees, animals, leaves).
Cut & Paste:	Evaluation of form from flat surface to involved structure by cutting, folding, scoring; effect of light and shadow as finished product.
Expression:	Focus of space between and around objects; forms to promote feeling of openness, crowded, condensed, closed, balanced and unbalanced, heavy, airy, light.
Sculpture & Ceramics:	Clay-rolled, pulled and sculpture forms; clay forms with Paris craft, paper mache, plaster of paris, wire, salt ceramics.
Construction:	Simplified constructions with building blocks, paper, wood, wire to complex construction; from simple geometric forms to complex forms.
Weaving & Stitchery:	Conventional and non-conventional loom weaving which includes: wood, beads, knot-tying and other unusual media.

LINE

Line is a creation... it starts and stops at definite points. It shows character and relationship to experience and environment. Linear patterns, which are an outgrowth of expressive gesture, take form in the primary level child, and continue as he matures. By the use of line, the child relates what he personally sees, feels, and thinks. He puts down only those lines which seem to be personally meaningful and expressive. He observes visually and interprets this through a mental process whereby he discerns, selects, and changes according to his personal need.

PROGRESSION BY READINESS LEVELS

READINESS LEVEL:	PROGRESSION:
Primary Stage:	Lines used to define space; base line concept and deviations from this using fold-overs and mixed forms of plan and elevation; beginning of linear vocabulary (X-ray, aerial).
Intermediate Stage:	Gradual elimination of base line; use of enclosed lines to form mass; overlapping lines and horizon line (for visually minded).
Advanced Intermediate Stage:	Develops a working vocabulary to describe various types of lines (thick, thin, soft, fuzzy, bold, timid, etc.); will begin to use line to create mood and reveal character.
Advanced Stage--Transition to Adolescence:	Frequent use of line to show things visual along with attempts to indicate perspective; line used to express feeling; knowledgeable use of controlled lines in all of the above areas; advanced use of working vocabulary for terminology pertaining to line.

PROGRAMMING SUGGESTIONS CONDUCTIVE TO LINE EXPERIENCES

A knowledge of line types (thick, thin, vertical, horizontal, regular, static, moving, irregular, etc.) will be helpful to the child as he attempts to broaden his concepts relative to art elements and principles. Children should be afforded experiences to develop an understanding of line and its applications.

APPLICATION TO LOCAL ART TEACHING SITUATION	GENERAL APPLICATION
Drawing & Painting:	Experiences with string, yarn, brushes, colored inks, paints, crayon, pencil, charcoal, chalk.
Cut & Paste:	Papers of all types cardboard, fabrics, string, yarn (can be glued to paper or cardboard to express a preplanned or accidental line).
Print Making:	Intaglio, relief, silk screen, monoprints, blockprints as an extension of linear expression.
Expression:	To stimulate linear sensitivity, with "mood" lines (happy, sad, quiet, exciting, dominant, subdominant, bold, timid, aggressive, submissive).
Weaving & Stitchery:	Stitchery; applique; weaving with all types of looms, using yarn, rags, raffia, etc.; weaving with paper. All of the above may be used to enhance linear sensitivity.
Sculpture:	Toothpicks, wire, string, yarns, straws, paper sculpture, etc.
Mosaics:	Tiles, seeds, stones, paper.
Experimental Techniques:	Copper foil tooling; etchings.

TEXTURE

Some of the child's earliest recollections are texture...the feeling of stiff or soft grass, the roughness of wool carpeting, the weather-worn back steps. He is tempted to touch and handle things. The way things feel interests him--the smoothness of a river-washed stone, the softness of fur or old velvet, the coarseness of sand or brick. A touching and feeling session with primary children is informative and fun, just as developing a textural collage is enjoyable for an upper elementary child.

The art educator strives to increase the child's awareness of the texture that surrounds him. Gradually the child discovers the value of incorporating texture and textural effects into his work. The feel of different media determines his approach. Tactile experiences he develops include plaster to clay, brick to glass, and wood to plastic. As the child notices visual and tactile textures, he eventually begins to weave these discoveries into his drawings, paintings, or structures.

PROGRESSION BY READINESS LEVELS

READINESS LEVEL	PROGRESSION
Primary Stage:	Has sensitivity to various textures; attempts to show texture in his drawing or painting.
Intermediate Stage:	Becomes aware of texture he sees that which he feels (the "wood grain" on his plastic desk top and the siding of an old barn); applies texture to surface of objects to achieve various tactile and visual effects.
Advanced Intermediate Stage:	Begins to recognize the value of texture on a large scale (architecture, landscaping, sculpture); works with textural substances to create design forms, collage, and sculpture.
Advanced Stage--Transition to Adolescence:	Discovers that texture must be handled with an eye for contrast, allowing surface to retain identity; reproduces textures graphically and works with textured materials to achieve a mature result.

PROGRAMMING SUGGESTIONS CONDUCIVE TO TEXTURE EXPERIENCES

APPLICATION TO LOCAL ART TEACHING SITUATION	GENERAL APPLICATION
Drawing & Painting:	Variety of strokes with pens, ink, magic markers, crayons, pencils, etc.; thin application of paints, crayons, or crayon by-products to produce different textures over many types of paper scratchboard drawings, etching; wax crayon or soft lead pencil; paper placed over various objects to create a textural crayon rubbing; compositions can be created by overlapping and combining textures.
Cut & Paste:	Curled, crumpled, rolled, fringed and paper of all types to create textures; cut and ripped corregated cardboard for textural reliefs, decorated with tempera paints or crayon; pasted layers of cardboard for varied thickness can add additional texture.
Print Making:	Brayers wrapped with string; pieces of rubber and other objects attached to brayer; cardboard tubes with cut out spaces or added materials pasted on roller for textural printing; printing nature and man-made objects for variety of textures; printing with combs, forks, sponges, grates, etc.
Expression:	Development of tactile feeling of textural differences (rough, soft, squishy, jagged, slippery).
Sculpture, Ceramics & Collages:	Variety of glazes for texture (crackled, mat, salt, etc.); sculpture with course, smooth and rough materials, reliefs, leather tooling, scrap, soap, and wood carvings; collage mobiles and stabiles with fabrics, woods, sandpaper, metals, plastics for contrast of texture. A "mystery box" or "collection box" of various objects to develop sense of touch and use for a variety of art experiences.
Weaving & Stitchery:	Weaving with mixed material and stitches, combined with various fabrics and objects to develop variety of stitches.

MOVEMENT

Movement gives life and a feeling of unity to painting, sculpture, architecture or other works. It appears in a variety of ways; moving lines, rhythms, and centers of interest.

Flowing, staccato, converging or spiral lines can be pathways which lead the observer's eye around and through an art object. They may appear in the work as drawn lines, as the edges of forms, as wires in constructing, as wood grains, or as after-images from fast moving electric lights.

Rhythms are usually repeated shapes, lines, patterns, colors, etc.; sometimes occuring in monotonous regularity, sometimes increasing or decreasing in size or intensity; sometimes they are alternating repetitions of large and small, near and far, bright and dull, light and dark.

Similarity in objects and visual elements can create movement although a continuous pattern may be lacking. The use of colors or shapes in different parts of the work tends to create unity and a sense of movement.

The method employed to achieve movement is rarely the dominant characteristic in a work, although it is usually present in one form or another.

PROGRESSION BY READINESS LEVELS

Readiness Level	Progression
Primary Stage:	Can develop a feeling of rhytnm or movement; movement in his work often related to emotion; understands simple movement concepts as they relate to the action of his own body.
Intermediate Stage:	Able to discuss simple movement characteristics (flowing, converging, spiral lines, etc.); begins to relate physical movement in their daily activities to visual forms.
Advanced Intermediate Stage:	Can recognize simple rhythmic patterns in paintings sculpture, etc., as well as tonal movement in music rhythms occuring in nature, etc.; will intentionally incorporate basic movement concepts in his work, but generally these are "felt" and discovered when work is completed.
Advanced Stage--Transition to Adolescence:	Capable of discussing rhythm and movement and its relationship to his surroundings; when viewing the work of others, he can recognize some of the devices used to create movement within the work; he acquires a knowledge of movement and its relation to other areas...color, form, texture, etc.

PROGRAMMING SUGGESTIONS CONDUCIVE TO MOVEMENT EXPERIENCES

Learning situations should be set up through which each child comes to realize and discover for himself the movement and rhythm in what he sees, hears, and creates. Such learning situations should be of the type that generates individual responses; they should be open-ended in structure, not directing the child, but challenging him to observe, explore, invent, and interpret.

APPLICATION TO LOCAL ART TEACHING SITUATION	GENERAL APPLICATION
Drawing & Painting:	Developing movement patterns on large sheets of paper using paints, chalk, inks, etc.; relationship of physical movement to visual.
Cut & Paste:	Assorted papers could be cut and arranged to create movement through color position, repeated shapes, direction of lines or shapes, etc.
Print Making:	Simple vegetable, scrap, or rubber stamp prints could develop repeated patterns; color choice important.
Expression:	Children may express movement with their bodies (trees swaying, snow falling, etc.) through dance, tapping their feet, etc.; crepe paper streamers whirled and twirled about the body; what they see may be felt and observed for subsequent transfer to art forms.
Sculpture & Ceramics:	Making three-dimensional forms of clay, wood, cardboard, metal, etc., with emphasis on areas covered in expression. Some of these expressions might utilize moving parts.
Mobiles & Stabiles:	Relying on expression and some of the preceding, the development of mobile & stabile structures helps to further clarify the concepts inherent in the study of movement.
Movie Making -- Animation:	Using white, clear, or exposed (16 & 35MM) combined with felt markers, drawing inks, and scratching tools, one can produce an unique study in movement; possible correlation with music classes to support action on screen; distantly related to the motion picture is the effect produced by a rapidly flashing (stroboscopic) light. Children moving in front of this concentrated light can create huge shadow movies on large wall surfaces.

APPLICATION TO LOCAL ART TEACHING SITUATION	GENERAL APPLICATION
Puppetry--Marionettes (Stages)	Simple to complex hand puppets, stick puppets, one to six string marionettes. All suitable materials are worthy.
Theatre Arts (Costumes & Masks)	Children create costumes, masks, scenery, and role-play various characters; allows children to "physically relate" to the theatrical sets, as well as emphasize a form of total mental and physical self-involvement.

SECTION VI
ART AND COMMUNICATIONS MEDIA EDUCATION

Multi-media materials broaden experiences which cannot be obtained first hand; therefore, they offer a unique contribution for child development and curriculum improvement.

The selection of filmstrips, slides, reproductions, records, tape recordings, and other multi-media materials is governed to a degree by teacher preference and the grade level in which it is to be used. The art teacher should keep informed of the new teaching materials which are growing in great volume both in technology and variety. Requests for preview before purchase is recommended. The following outline will assist in the effective use of audio-visual materials:

WHY WE USE AUDIO-VISUAL MEDIA MATERIALS

- *To teach effectively, utilizing many sensory experiences.*
- *To increase factual learning and to increase retention.*
- *To increase the scope of teaching materials: time, events, distance, reality, abstract relationships.*
- *To provide a common denominator of experiences, critical thinking, problem solving, communicating facts, demonstrating procedures.*
- *To influence and change behavior and attitudes.*
- *To stimulate other learning activities.*

UTILIZATION OF INSTRUCTIONAL MEDIA MATERIALS

TEACHER PREPARATION

- *Select and preview materials*
  - *study guides, descriptive literature*
  - *the material itself for instructional possibilities (main points, difficult work, correlation and integration)*
  - *the value of the material in terms of objectives*
  - *introduce unit or new topic*
  - *enrich studies and broaden understandings*
  - *review and emphasize certain points*
  - *summarize important points*
  - *skill development*
  - *enhance appreciations*
  - *stimulate critical thinking*
  - *develop desirable attitudes and increase understandings*
- *Prepare lesson plan*

CLASS PREPARATION

- *Motivation for the use of this particular material*
  - *based on the needs, desires, interests of pupils, and introduction of new ideas and concepts*
- *Establish aim or objective for use (cooperatively)*
  - *if for skills, concepts or facts, plan learning activities and outcomes*
  - *if for attitudes, less direction*

- *Directed attention*
  - *class discussion "What to Look for", "What to Expect", "What We Want to Know"*
  - *overcome limitations of the material: vocabulary difficulty, shortcomings*
- *Active participation of pupils in viewing or using materials*

PRESENTATION

- *Mechanical materials - efficiently prepared, proper working order, ready to use*
- *Room arrangement - seating, light control, acoustics, ventilation*
- *Active participation in relation to objectives*
- *Sufficient time for effective learning*
- *Reinforcement with additional teaching of presentation - do not stop inherent continuity*
- *Value of second presentation*
- *Vary use - group, committee, individual*

FOLLOW-UP ACTIVITIES

- *Sense of timing in shift from presentation to follow-up*
- *Discussion of material in relation to objectives*
  - *answers to questions*
  - *organize and relate experiences gained*
  - *reaffirm good attitudes and habits*
  - *use as a basis for reference in related activities*
  - *clear misconceptions*
- *Plan other activities to expand and reinforce the experience - reports, records, references, pictures, filmstrips, tape recordings, field trips*

EVALUATION

- *Teacher evaluation of the material as it contributed to the learning problem - completeness, authenticity, validity, presentation, stimulation*
- *Pupil evaluation in terms of response, retention, assimilation, insights, techniques, critical thinking, appreciations*
- *Outcomes and extensions which contribute to the learning process*

FIELD TRIPS

Field trips enlarge children's experiences. Books listing places of interest are:

AWAY WE GO!
A guide book to places of interest in New Jersey, Pennsylvania and New York. Published by the Jr. Leagues of New Jersey, Box 143, Montclair, N.J.

LET'S GO AND SEE
Published by William W. Anderson
144 Virginia Avenue
Audubon, New Jersey
c/o E. B. Nixdorf

FIELD TRIPS IN INTERESTING AND HISTORIC NEW JERSEY
Boucher, Brooks
New Jersey Geographical Press
16 Meadow Drive
Little Falls, New Jersey

NEW JERSEY FAMILIES EXPLORE
New Jersey Congress of Parents and Teachers
Trenton, New Jersey

CULTURAL RESOURCES
Classroom Renaissance
930 Stuyvesant Avenue
Union, New Jersey 07083

INSTRUCTIONAL MEDIA AND AUDIO VISUAL MATERIALS

The art room of the present day is rapidly becoming a multi-media center, through which a teacher is better able to motivate, expand ideas and perceptions, present procedures, clarify problems and develop appreciations. Individualized teaching and self-instruction may often be more readily achieved through the use of multi-media equipment and materials than in any other manner. Instructional materials which extend a child's knowledge of his world through the senses, for example: tape recorders, record players, cameras, films and slides, should be considered as valid teaching tools for the art program.

SOME SUGGESTED EDUCATIONAL MEDIA, EQUIPMENT, AND MATERIALS

Provisions for room darkening
Projection screen
Projection cart
Opaque projector
Overhead projector
16mm film projector
8mm film projector
8mm film loop projector
Slide projector (twin carousels) and slides
*Filmstrip projector and filmstrips
*Slide viewers
Television camera, receiver, recorder monitor and video tapes
Record player and records
*Tape recorder and tapes
Combination record player and filmstrip projector

*Polaroid camera
35mm camera
*8mm camera
*Super 8mm movie camera
16mm movie camera
Single frame shutter release for animation
Split frame attachment
Stroboscopic lamp
Black light
Film for all cameras used
Filmloops
Reprocessed film, clear 16mm leader
*Inexpensive still cameras (120, 127, etc.) for classroom learning experiences.
Film editor - (equipment for film making) Super 8mm projector with magnetic sound attachment.

Slides, reproductions, visuals, filmstrips, films, exhibits and other resource materials are available from many sources. Write for listings, catalogs, prices, and other pertinent information.

*Recommended that more than one piece of the listed equipment be available.

FILM AND FILMSTRIP SOURCES

ACI - 16 West 46th St. N.Y., N.Y. 10036
ALEMANN - P. O. Box 76244, Los Angeles, California 90005
AVA - Audio Visual Associates, 805 Smith St., Bladwin, N.Y. 11510
AVALON - Avalon Dagget Production, P. O. Box 14656, Baton Rouge, La. 50808
AV CENTER - Audio Visual Center, Indiana Univ., Bloomington, Ind.
AV-ED - AV Educational Films, 7934 Santa Monica Blvd., Hollywood, California 90046
BAILEY - Bailey Films, 6509 De Longpre Ave., Hollywood, Cal., 90028
BLACKHAWK - The Eastin-Phelan Corp. Davenport, Iowa 52808
BRANDON - Brandon Films, 200 W. 57th St., N.Y., N.Y. 10019
CANADIAN TRAVEL - Canadian Travel Film Library, Quebec Government House, 680 5th Ave., N.Y., N.Y. 10019
CHURCHILL - N. Robertson Blvd., Los Angeles, Cal. 90069
CONTEMPORARY - 267 W. 25th St., N.Y., N.Y. 10001
CORONET - Coronet Instructional Films, 65 E. South Water St., Chicago, Ill. 60601
EALING - 225 Massachusetts Ave., Cambridge, Mass. 02140
EBF - Encyclopedia Britannica Educational Corporation 425 North Michigan Ave., Chicago, Illinois 60601
EMC - University of California, Extension Media Center - Distribution, Berkeley, California 94720
FILM ASSOCIATES OF CALIFORNIA - 11559 Santa Monica Blvd., Los Angeles, California 90025
FILMS INCORPORATED - 1144 Wilmette Ave., Wilmette, Ill. 60091
FILM NUT NEWS - 706 Homewood Ave., Dayton, Ohio 45406
FILMS OF NATIONS - 305 East 86th St., N.Y., N.Y. 10028
GAF - General Aniline and Film Corporation, GAF Camera Club Services, 140 W. 51st St., N.Y., N.Y. 10020
GROVE PRESS - 80 University Place, N.Y., N.Y. 10003
HARRIS COMMUNICATIONS - 1480 Egbert Ave., San Francisco, Cal. 94124
INFO. SVC. OF INDIA - Information Services of India, Film Section, 3 East 64th St., N.Y., N.Y. 10021
IFB - International Film Bureau, 322 S. Michigan Ave., Chicago, Illinois 60604
JANUS - 745 Fifth Avenue, N.Y., N.Y. 10022
KODAK - Audio Visual Services, Sales Service Div., Eastman Kodak, Rochester, N.Y.
LIFE - Life Filmstrips, Time and Life Bldg., Rockefeller Center, N.Y., N.Y. 10020
MASS MEDIA ASSOCIATES - 2]]6 N. Charles St., Baltimore, Maryland
MCGRAW-HILL BOOK COMPANY - Text Film Division, 330 W. 42nd St., N.Y., N.Y. 10036
MUSEUM OF MODERN ART - Dept. of Film 11 West 53rd St., N.Y., N.Y. 10019
NATIONAL GALLERY OF ART - Extension Service, Washington, D.C. 20565
NEW YORK UNIVERSITY FILM LIBRARY - 26 Washington Pl., N.Y., N.Y. 10003

NEWENHOUSE - Henk Newenhouse, Inc., 1017 Longaker Road, Northbrook, Illinois 66062
PARADIGM - 2248 Broadway, N.Y.C., N.Y. 10024
PROTH - Dr. Konrad Prothman, 2787 Milburn Ave., Baldwin, N.Y.
PYRAMID FILM - P. O. Box 1048, Santa Monica, California 90406
QUEBEC - Quebec Government House, The Film Officer, Rockefeller Center, 17 W. 50th St., New York, New York 10020
RANDIM - Randim Films, Inc., 220 W. 42nd St., N.Y., N.Y. 10036
REACTION FILMS - c/o Intext Audio Visual Division, Scranton, Pa. 18515
ROBECK & CO. - 230 Park Ave., N.Y., N.Y. 10017
TEXACO - 400 Hunters Point Ave., Long Island City, N.Y. 11101
WALT DISNEY ENTERTAINMENT-- 800 Sonora Ave., Glendale, Cal. 91201

CATEGORIZED FILM LIST

ART UNDERSTANDINGS

Art and Motion 17 min., Color, EBF
Artist and Nature 11 min., IBF
Art and You 11 min., Color, FA
Art in Our World 11 min., Color, BAILEY
Discovering Ideas for Art, Color, FA
Picture in Your Mind 16 min., Color, IBF
What Shall We Paint? 11 min., Color, FA
What Is Art? 6 min., Color, EBF
Changing Art in Our Changing World 21 min., Color, FA

ART ELEMENTS--DESIGN

Discovering Form in Art 21 min., Color, FA
Discovering Harmony in Art 16 min., Color, FA
Discovering Color 16 min., Color, FA
Discovering Dark and Light Color, FA
Discovering Creative Pattern 17 min., Color, FA
Discovering Line 17 min., Color, FA
Discovering Texture 17-1/2 min., Color, FA
Discovering Texture 17-1/2 min., Color, FA
The Nature of Color 10 min., Color, CORONET
Space 10 min., Color, BAILEY
Design 11 min., Color, BAILEY

ART MEDIA

Rediscovery: Art Media Film Series

Crayon	Puppets	Clay
Collage	Paper Construction	Prints
Paper Mache	Silk Screen	Water Color

Each film 15 min., Color, ACI
Adventuring in the Arts 22 min., Color, Girl Scouts of America

ANIMATION TECHNIQUES

Begone Dull Care 9 min., Color, Internation Film Bureau
Send to International Film Bureau for a complete listing of experimental films by Norman McLaren.

BULLETIN BOARDS

Bulletin Boards: An Effective TEaching Device 11 min., Color, EFLA
Better Bulletin Boards 11 min., Color, Ind. University Film Library

CARTOONING

Creating Cartoons 11 min., B/W, BAILEY

CERAMICS

Clay 15 min., Color, ACI
The Nature of Clay 11 min., Color, Art Inst. of Chicago
Earth, Fingers and Fire 9-1/2 min., Color, Art Inst. of Chicago
Coil, Slabs, and Space 8-1/2 min., Color, Art Institute of Chic.
Combining Clay Forms 8-1/2 min., Color, Art Institute of Chic.
The Student as Artist with Clay 12-1/2 min., Color, Art Inst. of Chicago

CREATIVE CERAMICS SERIES

Creating with Clay 11 min., Color, BAILEY
Potter's Wheel as a Tool 11 min., Color, BAI
Beginning Wheel Techniques 16 min., Color, BAI
Basic Wheel Forms 16 min., Color BAI
Peter and the Potter 21 min., Color, IFB

COLLAGE

Collage 15 min., Color, ACI
Collage - Exploring Texture 13 min., Color, International Film Bureau

DRAWING

Children Who Draw 38 min., B/W with soem Color, BRANDON
Let's Draw with Crayons 11 min., Color, CORONET
Introduction to Drawing Materials 16 min., Color, FA
Introduction to Gesture Drawing 16 min., Color, FA
Introduction to Contour Drawing 12 min., Color, FA

FILM AS EXPRESSION

Cinder City - Yvonne Anderson: Yellow Ball Workshop. An animated film using cut-outs, collage, and story line motivation in age levels 5 to 15. Color, 18 minutes.

Clay - Use of clay animation. Wonderful for inspiring discussion as to where humans came from and what will be our future destiny. Contemporary B/W, 8 minutes.

My Own Yard to Play In - Play and creativity on the city streets of N.Y.C. Great for demonstrating play habits of children are compatible whether in the country or city. Contemporary, B/W.

Stars & Stripes - A Normal McLaren film made without a camera by drawing directly on film. National Film Board of Canada. Color, 2:35 minutes.

The Red Balloon - The balloon assumes human dimensions when given the love of its owner, a small boy. A fantasy that captivates the audience. Named by Educational Film Library Association as the best short film made since 1960. Totally visual. No dialogue, Brandon. Color, 34 minutes.

FILMS FOR PARENTS, TEACHERS, AND PTA GROUPS

Ideas for Art 10 min., Color, BAILEY
The Purple Turtle - Kindergarten
Art Activities, American Crayon Company 13-1/2 min., Color, ACI
Children Are Creative 16 min., Color, BAILEY
Art Begins at Home, BAILEY
Children Who Draw, BRANDON

GRAPHICS

How to Make a Potato Print 12 min., Color, BAILEY
How to Make a Stencil Print 11 min., Color, BAILEY
How to Make a Linoleum Block Print 13 min., Color, BAILEY
Prints 15 mins., Color, ACI
Print with a Brayer 8 min., Color, BAILEY
Silkscreen 15 min., Color, ACI

MASKS

The Loons Necklace 10 min., Color EBF - EJS
Making a Mask 6 min., Color, IBF
Buma: African Sculpture Speaks, 10 min., Color, EBF
Masks 12 min., Color, FA

MOBILES

Make a Mobile 11 min., Color, BAILEY

MOSAICS

Mosaic Experiments 20 min., Color, Internation Film Bureau
Mosaics for School 10 min., Color, BAILEY
Mosaics Color 19 min., American Handicrafts, Color, 83 W. Van Buren St., Chicago, Ill.

MURALS

Making of a Mural 10 min., Color, Encyclopedia Britannica Films

PAINTING

Brush Techniques 10 min., Color, EBF
Working in Water Color 18 min., Color, IFB
Painting and Drawing with Expression 14 min., Color, BAILEY
Exploring in Paint 11 min., Color, BAILEY
Let's Paint with Watercolor 10 min., Color, CORONET

PAPER SCULPTURE

Paper Sculpture 6 min., Color, IFB

PERSPECTIVE

Discovering Perspective 14 min., Color, FA
Perspective Drawings 8 min., B/W, California University

PLASTER SCULPTURE

Plaster Sculpture in Color 11 min., Color, IFB

POSTER MAKING

Poster Making: Design and Techniques 10 min., Color, BAILEY
Poster Making: Printing by Silk Screen 15 min., Color, BAILEY

PUPPETRY

Puppetry: Stringed Marionettes 11 min., B/W, EBF
How to Make a Puppet 12 min., Color, BAILEY
Puppets 15 min., Color, ACI

WEAVING

How to Make a Simple Loom and Weave 16 min., B/W, EBF
Loom Weaving 10 min., Color, IFB

35MM SLIDE SOURCES

Amco Inc., Box 218, Port Richey, Florida, Attention: H. G. Ammeraal, Jr.
American Library--Color Slide Company, Inc., 305 East 45th Street, New York, New York 10017
American Craftsmen's Council, 29 West 52nd Street, New York, New York, Attention: AV Librarian
American Museum of Natural History: Slide Library, Central Park West at 79th Street, New York, New York
Art Council Aids, Box 641, Beverly Hills, California, Attention: J.V. Twyman
Block Color Reproductions, 1309 North Genessee Avenue, Hollywood, California, Attention: Mrs. Fred Block
Cultural History Research, Inc., Harrison, New York, Attention: A. S. Alberts
Dr. Konrad Prothman, 2787 Milburn Avenue, Baldwin, New York
Eastman Kodak Company, AV Service, 343 State Street, Rochester, New York
National Art Education Association Eastern Regional, Kutztown State College, Kutztown, Pennsylvania
McGraw-Hill Color Slide Program of World's Art, McGraw-Hill Book Company, P. O. Box 582, Hightstown, New Jersey 08520

National Gallery of Art, Extension Service, Washington, D.C. 20565
Sandak Inc., 4 East 48th Street, New York City, New York 10017
Society for French American Cultural Services and Educational Aid, Audio-Visual Department, 972 5th Avenue, New York, New York, Attention: Director

COLOR REPRODUCTIONS AND VISUALS

Harry N. Abrams, Inc.
6 West, 57th Street
New York City, New York 10019

Art Education, Inc., Publishers
Blauvelt, New York 10913

Artext Prints
Westport, Connecticut

Barton-Cotton, Inc.
2604 Sisson Street
Baltimore, Maryland 21211

Bro-Dart
1609 Memorial Avenue
Williamsport, Pa. 17701

Dr. Konrad Prothmann
2787 Milburn Avenue
Baldwin, Long Island
New York, New York 11510

FA Owen Publishing Co.
Dansville, New York

Harlem Book Company (Dist. for Penn Prints)
221 Park Avenue
New York, New York 10003

New York Graphic Society
Greenwich, Connecticut 06830

Shorewood Reproductions, Inc.
724 Fifth Avenue
New York City, New York 10019

Society for Visual Education
1345 Diversey Parkway
Chicago, Illinois 60614

Summit Book Company
138 South Wabash Avenue
Chicago, Illinois

Time Life Library of Art
Time and Life Building
Chicago, Illinois 60611

Reinhold Visuals
430 Park Avenue
New York City, New York 10022

SINGLE CONCEPT FILMS - SUPER 8 AND 8MM

FILM ASSOCIATES
11559 Santa Monica Blvd.
Los Angeles, California 90025

HEATER AND ASSOCIATES
2422 14th Street
Lubbock, Texas 79401

THE EALING CORPORATION
2225 Massachusetts Avenue
Cambridge, Mass. 02140

THORNE FILMS INCORPORATED
1229 University Avenue
Boulder, Colorado 80302

SCULPTURE REPRODUCTIONS

AUSTEN MUSEUM STUDIOS
1637 62nd Street
Brooklyn, New York 11204

BRENTANO'S
586 Fifth Avenue
New York, New York 10036

WYNN'S FINE ART STUDIOS
Kings Park
Long Island, New York

PHOTOGRAPHS

SOCIETY FOR VISUAL EDUCATION
1345 Diversey Parkway
Chicago, Illinois 60614

GENERAL EDUCATIONAL SERVICES
NATURE STUDY PRINTS
Pottersville, New Jersey

DISPLAY

BREWSTER, INCORPORATED
Department AC-1
Old Lyme, Connecticut

EXHIBITION CENTERS

Fairleigh Dickinson University
Teaneck, New Jersey

Glassboro State College
Glassboro, New Jersey

Jersey City College
Kennedy Boulevard
Jersey City, New Jersey

Montclair State College
Montclair, New Jersey

Newark State College
Union, New Jersey

Paterson State College
Wayne, New Jersey

Trenton State College
Trenton, New Jersey

(Ask to be placed on their mailing lists.)

MUSEUMS AND ART CENTERS

HUNTERDON COUNTY ART CENTER
Center Street
Clinton, New Jersey

ART CENTRE OF THE ORANGES, INC.
16 Washington Street
East Orange, New Jersey

THE HOPEWELL MUSEUM
28 East Broad Street
Hopewell, New Jersey 08525

THE NEWARK MUSEUM
43-49 Washington Street
Newark, New Jersey

PASSAIC COUNTY HISTORICAL SOCIETY
Valley Road
Paterson, New Jersey

PRINCETON UNIVERSITY - THE ART MUSEUM
Princeton, New Jersey 08540

MORRIS MUSEUM OF ARTS AND SCIENCES
Morristown, New Jersey

NEW JERSEY STATE MUSEUM
STATE CULTURAL CENTER
P. O. Box 1868 (25)
Trenton, New Jersey

MONTCLAIR ART MUSEUM
South Mountain & Bloomfield Ave.
Montclair, New Jersey

THE COOPERUNION MUSEUM
Cooper Square at 7th Street
New York, New York 10003

THE FRICK COLLECTION
One East 70th Street
New York, New York 10021

HALLMARK GALLERY
720 Fifth Avenue
New York, New York

THE METROPOLITAN MUSEUM OF ART
Fifth Avenue, 82nd Street
New York, New York

MUSEUM OF MODERN ART
11 West 53rd Street
New York, New York

MUSEUM OF EARLY AMERICAN FOLKS ARTS
49 West 53rd Street
New York, New York

MUSEUM OF PRIMITIVE ART
15 West 54th Street
New York, New York

THE SOLOMON R. GUGGENHEIM MUS.
1071 Fifth Avenue
New York, New York

THE AMERICAN MUSEUM OF NATURAL HISTORY
Central Park West at 79th St.
New York, New York

PRINCETON JUNIOR MUSEUM
Princeton, New Jersey 08540

THUNDERBIRD MUSEUM
Moorestown, New Jersey

MOUNT LAUREL
Moorestown Road
Moorestown, New Jersey

PHILADELPHIA MUSEUM OF ART
Benjamin Franklin Parkway at
26th Street
Philadelphia, Pennsylvania

PENNSYLVANIA ACADEMY OF THE FINE ARTS
Broad Street and Cherry Street
Philadelphia, Pennsylvania

UNIVERSITY MUSEUM OF ART
34th and Spruce
Philadelphia, Pennsylvania

RODIN MUSEUM
22nd Street and Parkway
Philadelphia, Pennsylvania

PHILADELPHIA COMMERCIAL MUSEUM
OR CIVIC CENTER MUSEUM
34th and Convention Avenue
Philadelphia, Pennsylvania

PEAL HOUSE
1811 Chestnut St.
Philadelphia, Pennsylvania

ACADEMY OF NATURAL SCIENCES
19th and Parkway
Philadelphia, Pennsylvania

AMERICAN WAX MUSEUM
5th and Market Street
Philadelphia, Pennsylvania

PHILADELPHIA ZOO
34th and Girard
Philadelphia, Pennsylvania

HISTORICAL TOURS OF OLD PHILADELPHIA
Fairmount Park
Philadelphia, Pennsylvania

ART INFORMATION CENTER, INC.
307 East 37th Street
New York, New York
(Information center on all aspect of contemporary fine arts; available to artists, museums, collectors and public)

WHITNEY MUSEUM OF AMERICAN ART
Madison Ave. & 75th St.
New York, New York

WILLET STAINED GLASS STUDIO
3900 West Girard Avenue
Philadelphia, Pennsylvania

OCEAN CITY CULTURAL MUSEUM
Ocean City, New Jersey

BOOKS

The following books have been categorized for the convenience of the art teacher who may wish further assistance in understanding philosophy and art education, psychology, history and appreciation of art, arts and crafts, and related areas.

The address of the publishers listed below may be obtained from publishers address source books, such as: ACCUMULATIVE BOOK INDEX (published by H.W. Wilson, Co., 950 University Avenue, Bronx, New York, 10452); and AMERICAN BOOK TRADE DIRECTORY, BOOKS IN PRINT - USA, PUBLISHERS TRADE LIST ANNUAL (all published by R. R. Bawker, Co., 1180 Avenue of the Americas, New York, New York 10036). These address books are found in most school libraries.

PHILOSOPHY AND EDUCATION

ART ACTIVITIES FOR THE VERY YOUNG	*Hoover, Frances L.*	*Davis Press, '61*
ART AIDS FOR ELEMTARY TEACHING	*Paine, J.L.*	*Burgess Publ.'65*
ART AS EXPERIENCE	*Dewey, J.*	*Putnam, '59*
ART EDUCATION IN THE ELEM. SCHS.	*Packwood, Mary M.*	*NAEA, '67*
ART EDUCATION IN THE ELEM. SCHS.	*Dept. Classroom Teachers*	*NEA*
ART EDUCATION, ITS MEANS AND ENDS	*DeFrancesco, I.*	*Harper Bros., '58*
ART EDUCATION. 64th YEARBOOK	*Hostie, W. Reid*	*Univ. of Chicago Press '65*
ART EXPERIENCES	*Longhran, Bernice*	*Harcourt, '63*
ART FOR PRIMARY GRADES	*McIlvain, Dorothy*	*Putnam, '61*
ART IN EDUCATION	*Conant, H. & Randall*	*Bennet, '63*
ART FOR YOUNG AMERICA	*Nicholas, Williams*	*Bennet, '60*
ART IN TEACHING ART	*Keiler, Manfred*	*Univ. of Nebraska '61*
ART IN THE SCHOOLROOM	*Keiler, Manfred*	*Univ. of Nebraska '53*
ART IS EVERYWHERE	*Kessler, L.*	*Dodd, '58*
ART LEARNING SITUATIONS FOR ELEMENTARY EDUCATION	*Anderson, W.H.*	*Wadsworth, '65*
ART SEARCH AND SELF-DISCOVERY	*Schinneller, J.*	*International Textbook, '61*
ART TODAY	*Faulkner, Hill*	*Holt, Rinehart, Winston, '63*
ARTS AND CRAFTS FOR ELEMENTARY SCHOOLS	*Wankelman, W.F.*	*Brown, '54*
ARTS IN THE CLASSROOM	*Cole, Natalie*	*John Day Co., '40*
CHILDREN'S ART EDUCATION	*Knudsen, E.*	*Bennet, '57*
CREATIVE ART, ELEMENTARY GRADES	*Trucksees, F.*	*Pruett, '62*
CREATIVE AND MENTAL GROWTH	*Lowenfeld & Britian*	*Macmillan, '64*
CURRICULUM IMPROVEMENT: DECISION MAKING AND PROCESS	*Doll, R.C.*	*Allyn & Bacon, '67*
DEVELOPING ARTISTIC & PERCEPTUAL AWARENESS	*Linderman & Herberholz*	*Brown Co., '64*

EXPERIMENTS IN CREATIVE ART TEACHING	*D'Amico, V.*	*Doubleday, '60*
EDUCATION THROUGH ART	*Read, H.*	*Pantheon, '58*
MONTESSORI METHOD	*Montessori, M.*	*Schocken, '65*
OUR EXPANDING VISION, ART SERIES, GRADES 1 - 8	*Fearing, Kelly*	*Benson & Co., '*
PLANNING FACILITIES FOR ART EDUCATION	*NAEA*	*NAEA, '61*
PREPARATION FOR ART	*McFee, J.*	*Wadsworth, '61*
PROCESS OF ART EDUCATION IN THE ELEMENTARY SCHOOLS	*Conrad, G.*	*Prentice-Hall '64*
READINGS IN ART EDUCATION	*Eisner & Ecker*	*Blaisdell, '65*
REDEMPTION OF THE ROBOT	*Read, H.*	*Trident, '66*
REPORT OF THE COMMISSION ON ART EDUCATION	*Hanseman, J.*	*NAEA, '65*
REVOLUTION IN LEARNING	*Pines, M.*	*Harper & Row '67*
SOURCE BOOK FOR ART TEACHERS	*Mancusa, K.C.*	*International '65*
TEACHING ART TO CHILDREN	*Jefferson, B.*	*Allyn & Bacon '63*
TEACHING ART IN THE ELEMENTARY SCHOOL	*Erdt, M.*	*Holt, '62*
THROUGH ART TO CREATIVITY	*Barkan, M.*	*Allyn & Bacon '63*
YOUR CHILD AND HIS ART	*Lowenfeld, W.*	*Macmillan, '54*

PSYCHOLOGY AND AGE PROFILES

BOOKSHELF PLAN OF CHILD DEVELOPMENT	*Mothers Dept.*	*Univ. Society '58*
CHILD DEVELOPMENT	*Herlock, E.*	*McGraw-Hill, '64*
CHILD FROM FIVE TO TEN	*Gessell, A., Ilg, F.*	*Harper, '64*
HOW TO HELP YOUR CHILD DEVELOP SUCCESSFULLY	*Gilmer, Van Haller*	*Prentice-Hall '51*
INFANT AND CHILD IN THE CULTURE OF TODAY	*Gessell, A. Ilg, F.*	*Harper, '43*
YOUTH, THE YEARS FROM TEN TO SIXTEEN	*Gessell, A., Ilg, F.*	*Harper, '56*

HISTORY AND APPRECIATION OF ART

ALL THE WAYS OF BUILDING	*Lampery, L.*	*Macmillan Co.*
AMERICAN HISTORY IN ART	*Coen, R.N.*	*Lerner Pub., '65*
ART AND ARCHEOLOGY	*Glubok, Shirley*	*Harper, '66*
ART AS IMAGE AND IDEA	*Feldman & Burke*	*Prentice-Hall' '67*
ART OF ANCIENT EGYPT	*Glubok, S.*	*Atheneum, '62*
ART OF ANCIENT GREECE	*Glubok, S.*	*Atheneum, '63*
ART OF ANCIENT PERU	*Glubok, S.*	*Harper, '66*
ART OF ANCIENT ROME	*Glubok, S.*	*Harper, '65*

ART OF THE ESKIMO	*Glubok, S.*	*Harper, '64*
ART OF THE LAND IN THE BIBLE	*Glubok, S.*	*Harper, '63*
ART OF THE NORTH AMERICAN INDIAN	*Glubok, S.*	*Harper, '64*
BAYEUX TAPESTRY, STORY OF THE NORMAN CONQUEST	*Denny, N.*	*Atheneum, '66*
BIRD IN ART	*Gracza, M.*	*Lerner, '64*
CIRCUSES AND FAIRS IN ART	*Harkonen, H.*	*Lerner, '64*
CITY IN ART	*Cornelius, S.*	*Lerner, '65*
COLONIAL AMERICAN CRAFTSMAN (9 VOL. SERIES)	*Fisher, L.*	*Watts, '64-'66*
COLOR SLIDE BOOK OF THE WORLD'S ART (SERIES)		*McGraw-Hill*
CONTEMPORARY AMERICAN PAINTING AND SCULPTURE (3VOL.)		*Univ. of Illinois*
DAY THE SUN DANCED, THE	*Hurd, E.T.*	*Harper, '66*
DRAWINGS TO LIVE WITH	*Holme, B.*	*Viking, '66*
ENJOYING THE WORLD OF ART	*Belves & Francois*	*Lion Press,'66*
FAMOUS PAINTINGS (REVISED)	*Chase, A.E.*	*Platt & Munk, '62*
FARM AND FARMERS IN ART	*Harkonen, H.*	*Lerner, '64*
FIRST BOOK OF ARCHITECTURE, THE	*Moore, L.*	*Watts, '61*
FIRST BOOK OF PAINTINGS, THE	*Moore, L.*	*Watts, '60*
FROM STONE TO SKYSCRAPERS, A BOOK ABOUT ARCHITECTURE	*Bergere, T.*	*Dodd Mead, '60*
HORSE IN ART	*Zuekle, R.*	*Lerner, '64*
KEYS TO ART	*Canaday, J.*	*Tudor, '63*
KINGS AND QUEENS IN ART	*Coen, R.*	*Lerner, '64*
LEARNING TO LOOK	*Taylor, J.*	*Univ. of Chicago*
LOOKING AT ART	*Chase, A.*	*Crowell, '66*
MEANING AND WONDER OF ART	*Gettings, F.*	*Golden, '64*
METROPOLITAN SEMINARS IN ART	*Canaday, J.*	*Metro. Mus.of Art '61*
MUSICAL INSTRUMENTS IN ART	*Celender, D.*	*Lerner, '66*
PANTHEON STORY OF ART FOR YOUNG PEOPLE	*Ruskin, A.*	*Pantheon, '64*
PICTURE IS A PICTURE, A	*Roger, W.*	*Harcourt Brace'64*
PICTURES TO LIVE WITH	*Holme, B.*	*Viking, '59*
SELF PORTRAIT IN ART (GR. 5 - 9)	*Lerner, S.*	*Lerner, '64*
SHAPES AND STORIES	*Grigson, Goeffry & Jane*	*Vanguard, '65*
SPORTS AND GAMES IN ART	*Shissler, B.*	*Lerner, '65*
STORY OF ART, THE	*Gombrich, E.*	*Phaidon, '66*
STORY OF DESIGN, THE	*Downer, M.*	*Lothrop, '63*
WARRIOR IN ART, THE	*Forte, N.*	*Lerner, '66*
WING ON A FLEA, A BOOK ABOUT SHAPES	*Emberly, E.*	*Little'61*

ARTS AND CRAFTS

ADVENTURES IN STITCHES	*Karasz, M.*	*Funk & Wagnall's '59*
ART FROM SCRAP	*Reed & Orze*	*Davis, '60*

ART IN THE ROUND	*Stevens, H.*	*Reinhold, '65*
ART FOR THE PRIMARY GRADES	*McIlvain, D.*	*G.P. Putman & Sons, '61*
ART FOR TODAY'S SCHOOLS	*Horn, George F.*	*Davis, '69*
ART OF COLOR, THE	*Itten, J.*	*Reinhold, '61*
BANNERS AND HANGINGS	*LaLiberte & McIlbeny*	*Reinhold, '66*
BATIK ART AND CRAFT	*Kervisky, N.*	*Reinhold, '64*
BULLETIN BOARDS AND DISPLAY	*Randell*	*Davis, '61*
CARDBOARD CARPENTRY	*D'Amato, J. & Alex*	*Lion Press, '66*
CERAMIC SCULPTURE	*Ford, Davenport*	*Reinhold '66*
CERAMIC SCULPTURE	*Kenny, J.*	*Chilton, '53*
CERAMICS, FROM CLAY TO KILN	*Weiss, H.*	*Young Scott Books, '64*
CRAFT DESIGN	*Moseley & Koenig*	*Wadsworth, '62*
CREATIVE PLAY SERIES	*Rottger, E.*	*Reinhold '61-'63*
CREATIVE DRAWING	*Rottger & Klante*	*Reinhold, '64*
CREATIVE TEXTILE DESIGN	*Hartung, R.*	*Reinhold, '64*
CREATIVE TEXTILE DESIGN	*More, H.*	*Reinhold, '65*
CLAY IN THE CLASSROOM	*Barford, G.*	*Davis, '63*
CLAY, WOOD AND WIRE	*Weiss, H.*	*Young Scott Books, '56*
CREATING WITH PAPER	*Johnson, P.*	*Univ. of Wash. Press, '58*
COLLAGE AND CONSTRUCTION	*Lord, L.*	*Davis, '58*
CRAFTS FOR KIDS	*Wardwell, J.*	*Assoc. Press, '61*
CREATING ART FROM ANYTHING	*Mielach , D.*	*Reilly & Lee '68*
DESIGNING WITH LIGHT ON PAPER AND FILM	*Cooke, Robert, W.*	*Davis, '69*
DISCOVERING EMBROIDERY	*Doublass, W.*	*Taplinger, '62*
EXPLORING FINGER PAINTS	*Betts, V.B.*	*Davis, '63*
EXPLORING PAPER MACHE	*Betts, V.B.*	*Davis, '55*
EXPLORING WITH POLYMER	*Chavatel, G.*	*Reinhold, '66*
EXPLORING WITH PAINT	*Petterson & Gerring*	*Reinhold, '64*
FABRIC PAINTING	*Lauterburg, L.*	*Reinhold, '63*
FIRST BOOK OF PHOTOGRAPHY	*Hoke, J.*	*Watts, '54*
FUN WITH SHAPES IN A SPACE	*Hughes, T.*	*Dutton, '60*
HOW TO DRAW WITH PEN & BRUSH	*Zaidenberg*	*Vanguard, '65*
MAKE YOUR OWN MOBILES	*Schegger, T.M.*	*Sterling Pub.*
MAKING MOSAICS	*Arvois, E.*	*Sterling, '64*
MASK MAKING	*Barranski, M.*	*Davis, '62*
MEANING IN CRAFTS	*Mattil, E.*	*Prentice-Hall '65*
MODEL MAKING	*Mattil, E.*	*Prentice-Hall '65*
MURALS FOR SCHOOLS	*Randall, A.*	*Davis, '56*
MOSAICS HOBBY AND ART	*Hendrickson, E.*	*Hill & Wang, N.Y., '57*
NEEDLECRAFT FOR JUNIORS	*White, A.*	*Branford, '60*
NEW CREATIVE PRINT MAKING	*Green, P.*	*Watson Guptil '65*
PAPER MACHE	*Johnson, L.*	*D. McKay Co. Inc., '58*

PAPER CONSTRUCTION FOR CHILDREN	*Krunsky & Berry*	*Reinhold, '66*
PAPER INK AND ROLLER	*Weiss, H.*	*Young Scott Books, '58*
PAINTING IN THE CLASSROOM	*Randall & Halvorsen*	*Davis*
PAPER SCULPTURE	*Johnson, M.H.*	*Davis, '64*
PENCIL, PEN AND BRUSH	*Weiss*	*Young Scott Books, '58*
PRESENTING MARIONETTES	*French, S.*	*Reinhold, '64*
PRINTING FOR FUN	*Ota Koshi*	*Obolensty, '60*
PRINT MAKING WITHOUT A PRESS	*Erichson & Sproul*	*Reinhold, '66*
PAPER MACHE	*Anderson, M.*	*Sterling*
PUPPETS AND PLAYS	*Batchelder, M.*	*Harper & Bros. '56*
PUPPETRY HANDBOOK	*Various*	*NJAEA*
PAPER TOY MAKING	*Campbell, M.*	*Brandford*
PAPER SCULPTURE	*Sadler, A.*	*Pitmau*
PAPER SCULPTURE AND CONSTRUCTION	*Miller, J.*	*Bennett, '57*
STICKS, SPOOLS AND FEATHERS	*Weiss, H.*	*Young Scott Books, '62*
STITCHERY	*Krevitsky, N.*	*Reinhold, '66*
SCRAP WOOD FUN FOR KIDS	*Endicott, R.*	*Assoc. Press '61*
STITCHERY BOOK	*Miller & Lubell*	*Doubleday, '65*
TEXTILE PRINTING AND DYING	*Proud*	*Reinhold, '65*
TIN-CAN CRAFTING	*Howard, S.*	*Sterling, '59*
WEAVING WITHOUT A LOOM	*Rainey, S.*	*Davis, '66*

RELATED ARTS

A KISS IN ROUND	*Bobri, V.*	*Lathrop, Lee Shepard, Co. '54*
ANIMAL A B C	*Paitti, C.*	*Ahteneum Press '66*
ANIMALS ON THE CEILING	*Armour, R.*	*McGraw-Hill, '66*
ART FAIR, THE	*Villarejo, M.*	*Knopf, '65*
BOOK OF INDIANS CRAFTS AND COSTUMES	*Bernard, S.*	*American Heritage '61*
CALICO JUNGLE, THE	*Ipcar, D.*	*Knopf, '65*
CATS, BATS, & THINGS WITH WINGS (POETRY)	*Aiken*	*Atheneum Press '65*
COLORS, COLORS ALL AROUND	*Scott, R.*	*Grosset & Dunlap, '65*
DAY THE SUN DANCED, THE	*Hurd, E.*	*Harper, '66*
DISCOVERY OF THE CIRCLE	*Munari, B.*	*Wittenborn, '62*
DISCOVERY OF THE SQUARE	*Munari, B.*	*Wittenborn, '62*
ELEPHANTS WITH, THE	*Munari, B.*	*World, '59*
FAMOUS CITIES SERIES	*Sasek, M.*	*Macmillen, '59-'65*
FULL OF WONDER	*Kirn, A.*	*World Pub. Corp., '59*

FAVORITE FAIRY TALES SERIES	*Haviland*	*Little Brown, '59-'63*
GOLDEN TREASURY OF MYTHS & LEGENDS	*White, A.*	*Golden Press, '59*
GOLDEN TREASURY OF WONDERFUL FAIRY TALES	*Cremonini*	*Golden Press, '60*
GOING FOR A WALK WITH A LINE	*Magagy, D. & E.*	*Doubleday, '59*
HOLE BOOK, THE	*Newell, P.*	*Harper & Bros. '36*
INDIANS OF THE AMERICAS	*Stirling, M.*	*Nat. Geog. Soc., '57*
IF APPLES HAD TEETH	*Glaser, M. & S.*	*Alfred Knopf '60*
I CAN FLY	*Krause, R.*	*Golden Press, '66*
I KNOW A GIRAFFE	*White, D.A.*	*Knopf, '65*
IF YOU HAVE A YELLOW LION	*Purdy, S.*	*Lippincott Co. '66*
JAPANESE CHILDREN'S FAVORITE STORIES	*Sakade, F.*	*Tuttle, '58*
LET'S FIND OUT ABOUT COLOR	*Campbell, A.R.*	*Franklin Watts, Inc., '66*
LITTLE BIRDS DON'T CRY	*Spilks, A.*	*Viking Press, '65*
LISTENING TO MUSIC CREATIVELY	*Stringham, E.*	*Prentice-Hall, '64*
MOON SEEMS TO CHANGE, THE	*Braley, F.*	*T.Y. Crowell, '60*
MAGIC CHALK, THE	*Hopp, Zinken*	*David McDay Co., '61*
ONCE A MOUSE	*Brown, M.*	*Scribners, '61*
OXFORD BOOK OF POETRY FOR CHILDREN	*Blishen, E.*	*Watts, '64*
RAINBOW OF MY OWN, A	*Freeman, D.*	*Viking Press, '63*
REASON FOR THE PELICAN, THE	*Ciardi, J.*	*Lippincott, '59*
SUN IS A GOLDEN EARRING, THE	*Betting, N.*	*Holt, Rhinehard & Winston, '62*
STARS ARE SILVER REINDEER, THE	*Betting, N.*	*H., R., & & Winston, '62*
SONGS OF MAN	*Luboff, V.*	*Prentice-Hall '65*
SQUARE AS A HOUSE	*Kuskin, K.*	*Harper, '60*
SPINNING TOPS	*Kettlekamp, L.*	*Morrow, '66*
SUPPOSING	*Reid, Alastair*	*Brown, '60*
THEMES SHORT FILMS FOR DISCUSSION	*Kuhns, William*	*Pflaum, Pub. '68*
WING ON A FLEA, THE	*Emberley, E.*	*Little, '61*
WHAT IS YOUR FAVORITE THING	*Gibson, M.*	*Grossett & Dunlap, '64*
WHAT COLOR IS LOVE	*Anglund, W.*	*Harcourt, '66*
WHAT MAKES AN ORCHESTRA	*Balet, J.*	*Walck, '51*
YOU LOOK RIDICULOUS	*Waber, B.*	*Houghton Mifflin Co., '66*
ZOO	*Munari, B.*	*Would, '63*